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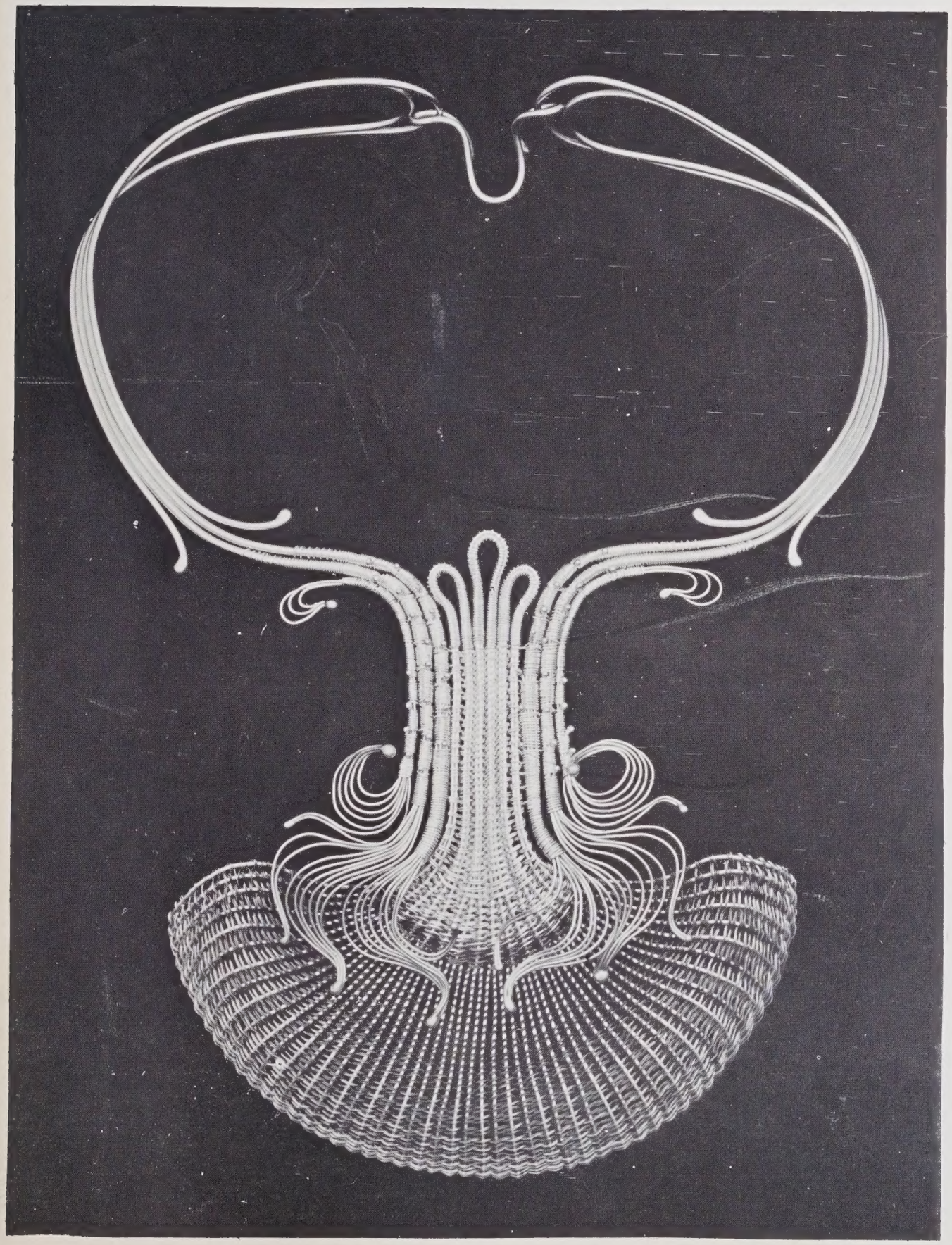
GOLDSMITHS JOURNAL



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Mary Lee Hu, Choker, fine silver, sterling silver, 18 k. gold, 24 k gold, lacquered copper, 24x17x5 cm

"THE NATIONAL METALSMITHS INVITATIONAL, 1978"

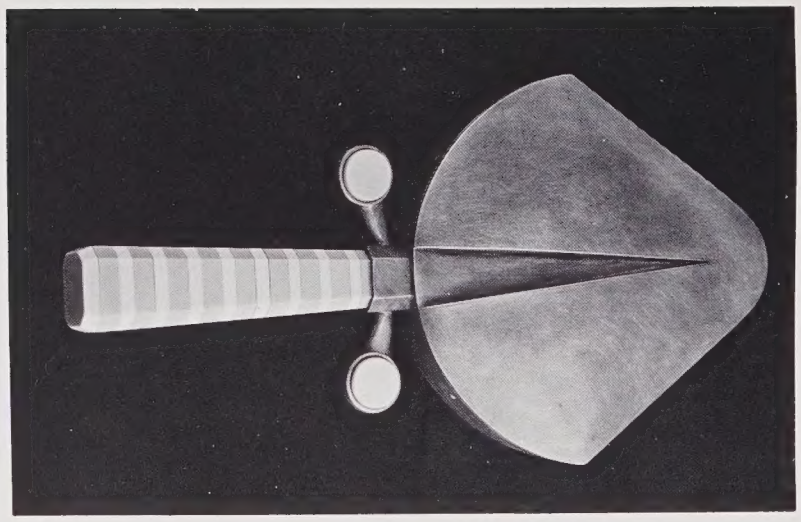
REVIEWS

EXHIBITION REVIEWS

THE NATIONAL METALSMITHS INVITATIONAL, 1978

by Barbara M. Ward

(American Arts Office, Yale University Art Gallery)



Linda MacNeil, Hand Mirror, pewter, glass

Adine D. Kaufman, Coffee Server, sterling silver, brass, copper, 13.5x 21x15 cm.

The National Metalsmiths Invitational at the Creative Art Workshop, New Haven, Connecticut, is an important exhibition of works by contemporary metalsmiths from throughout the country. Unlike many shows which emphasize one idea or medium, the NMI is eclectic, representing jewelry, holloware and sculpture, and including conceptual, pop, funk, baroque, minimalist, traditional, graphic, and realist expressions of the metalsmith's art. Although this results in some unevenness in the quality of works on display, the overall effect is an exhibition which provides a comprehensive view of the state of the metalsmiths art at this time. Ably organized and installed by Mona Berman, Ed Warner and Clark Broadbent, the show began as a strictly invitational event and was later opened to a juried competition. The exhibition includes the work of 74 metalsmiths, some of them established artists such as Hans Christensen and Robert Ebendorf, and others who are relative newcomers to the field such as Linda MacNeil and Brent Kenney.

To one immersed in the study of early American decorative arts it is interesting to see the works on exhibit as part of the long heritage of technical excellence and design creativity in the art of the American metalsmith. Artists in the field have always looked to Europe for inspiration and guidance, but too often modern craftspeople forget the American tradition in metalsmithing. Colonial silversmiths held a prominent position in the social and artistic life of 18th century America and many of our earliest silversmiths, such as John Coney, Edward Winslow, and Joseph Richardson rank among history's most outstanding artists in the medium. The designers working at Tiffany and Gorham up into the early years of the 20th century also made significant contributions to European as well as American stylistic development. Historians and art historians are just beginning to realize the high level of craftsmanship and design achieved by the best 19th century

companies and the extent to which the arts and crafts movement flourished in major American cities. Perhaps the nation's 200th birthday, rather than focusing attention solely on the past, had the effect of making Americans wish to seek out creative talent in the present which could compare with the best from the past. This impulse resulted in exhibitions which tried to follow the arts in America through 300 years. One such exhibition was *Chicago Metalsmiths* which is already affecting collecting trends in museums with important collections of American decorative arts. In connection with its bicentennial exhibition, "Philadelphia: Three Centuries of American Art", the Philadelphia Museum of Art recognized modern metalsmithing by adding works by Olaf Skoogfors and Stanley Lechtzin to their permanent collections. The indication is that decorative arts are at last emerging from the realm of the antiques collector into the mainstream of American art.

But while the colonial craftsman worked for a middle to upper class clientele and produced objects with a view to both utility and style, the modern metalsmith is often an independent artist and teacher who creates as a means of personal artistic expression and thinks of him or herself as primarily a sculptor. And yet, utility is still important to practitioners of the art, as evidenced by some of the beautifully functional objects included in the exhibition. Vincent Ferrini's *Tea Trio for a Farmhouse* and Linda MacNeil's *Hand Mirror* are two examples of such pieces. *Tea Trio* is a group of bulbous pumpkin-like forms which, though they are active expressions of an idea, are admirably suited to their function. This is also true of *Hand Mirror* which, in the words of the artist, "is an interpretation of ancient polished metal mirrors" with a "sculptural form" which is meant to be "decoratively prominent."

The jewelry in the exhibition represents the many trends at work in contemporary metalsmithing. Several of the artists have skillfully integrated acrylic with metals and semi-precious stones in such a way that the plastic elements take on the qualities of gems, as in *Untitled Pendant* by Richard Mawdsley, and *Striped Snake Tail with Halo Connectives* by Sandra Parmer Zilker. Anne Besse-Shepherd, working with silver, acrylic, gold, and moonstone, has created marvelously fluid organic forms in *Chrysopha and Persopha*, an enchanting pair of flower-like brooches. Pieces with special environments are also much in evidence. *Hard Roll* by Anne Krohn Graham is a copper and leather roll shaped case for a plastic tomato and silver cheese belt buckle. Jewelry becomes part of a wall piece in Thomas Mann's *The Hi-Ton Sisters Collage Brooch Tryptich*, and in three pieces by Christina Y. Smith, while Bruce Metcalf's series of pins are actually drawings which may be worn. Textile techniques as adapted to metal are represented by the work of Arline Fisch and Mary Lee Hu, whose lovely woven necklaces are among the most outstanding objects in the exhibition. Jem Freyaldhoven's pieces are unexpected contrasts of color and texture which demonstrate yet another dimension of the jeweler's art. Many pieces are the result of experimentation with both new and old techniques such as electroforming, riveting, waffling, repousse, cloisonne, and enameling. The result is an extensive array of possibilities and points of view.

Some of the most interesting and significant objects in the exhibition are those which exploit the special attributes of various metals in the creation of intriguing surface effects. The smooth polished surface is celebrated in works by Hans Christensen and Robert Ebendorf. George van Duinwyck and Adine D. Kaufman build up layers of contrasting colors and textures in their work in a way reminiscent of some of the turn-of-the-century work of Tiffany and Company. A small delicate example of the Japanese mokume-gane technique by Eugene and Hiroko Pijanowski is included in the exhibition as well as Japanese engraved textures as used in one of their wall pieces. *Wallpiece* is a fascinating study of the refractive qualities of metal, and is evidence of what can be achieved in the field of metalworking through an understanding of the properties of metal and their exploitation. The special attributes of iron are expressed in two monumental pieces by Albert Paley, *Iron Gate No. 76-2* and *Sculpture 102* which physically dominate the exhibition. Another arresting object, this one by a little-known artist named Richard Sextone, is a fantasy piece called *Little Wing Rocking Chair* which combines steel, copper, birch, suede and acrylic.

The National Metalsmiths Invitational is an exhibition of importance because it seeks to represent the current state of the art by giving exposure to a great variety of techniques and points of view. The exhibition indicates that there are interesting and promising currents at work in contemporary metalsmithing which deserve to be considered within the American traditional excellence in the field.

Takeshi Nakagawa, diamonds and pearls

GOLD AWARD, Chiaki Tajima, 18k gold, pearls

THE SIXTH INTERNATIONAL PEARL DESIGN CONTEST

by Minora Azama

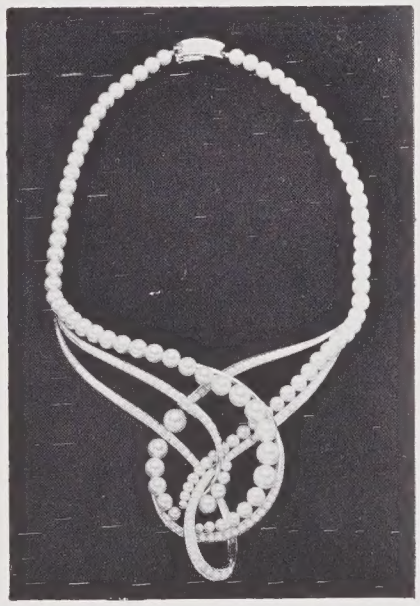
"With the pearl's radiance, won't you create a new enchantment?", was the theme of the 6th International Pearl Design Contest conducted by the Japan Pearl Promotion Society. Beckoned to that call were 272 entries; of that 70 were foreign submissions. West Germany's 40 entries and U.S.A.'s 15 entries constituted the major foreign participation from nine countries.

The exhibition of the 34 award winning jewelry items was opened at the prestigious Mikimoto Exhibition Hall in downtown Tokyo on June 17, 1978. From there it will go on a two month tour throughout Japan's major cities.

Unfortunately, the siren call of the contest's theme did not beckon forth a GRAN PRIX winner. The judges felt that there was not one among the 34 that had captivated their hearts to warrant the 400,000 Yen (approx. $1,860.00) prize. Two GOLD AWARDS for 150,000 Yen ($700), two SILVER AWARDS 70,000 Yen ($325), five BRONZE AWARDS 50,000 Yen ($230), and 25 Honorable Mention of 10,000 Yen ($46) were presented.

The foreign place winners were Celia Sebiri, U.S.A., Bronze Award for her necklace; Theodore Galeza, U.S.A., for his ring; and J. Saacke from West Germany with a hairband.

The exhibition was overwhelming with beautiful and expensive pearls



of the best quality, and many pieces were further enhanced with the glitter and brilliance of diamonds. The workmanship on the majority of the selected pieces was of the highest caliber for they were submitted by jewelry manufacturers whose entries were usually team projects. Eight entries were from independent designer/craftsmen — half of their jewelry displayed the discipline of professional work, while the other half showed the lack of resource in quality pearls and workmanship, although they did show enthusiasm and a promise of future growth.

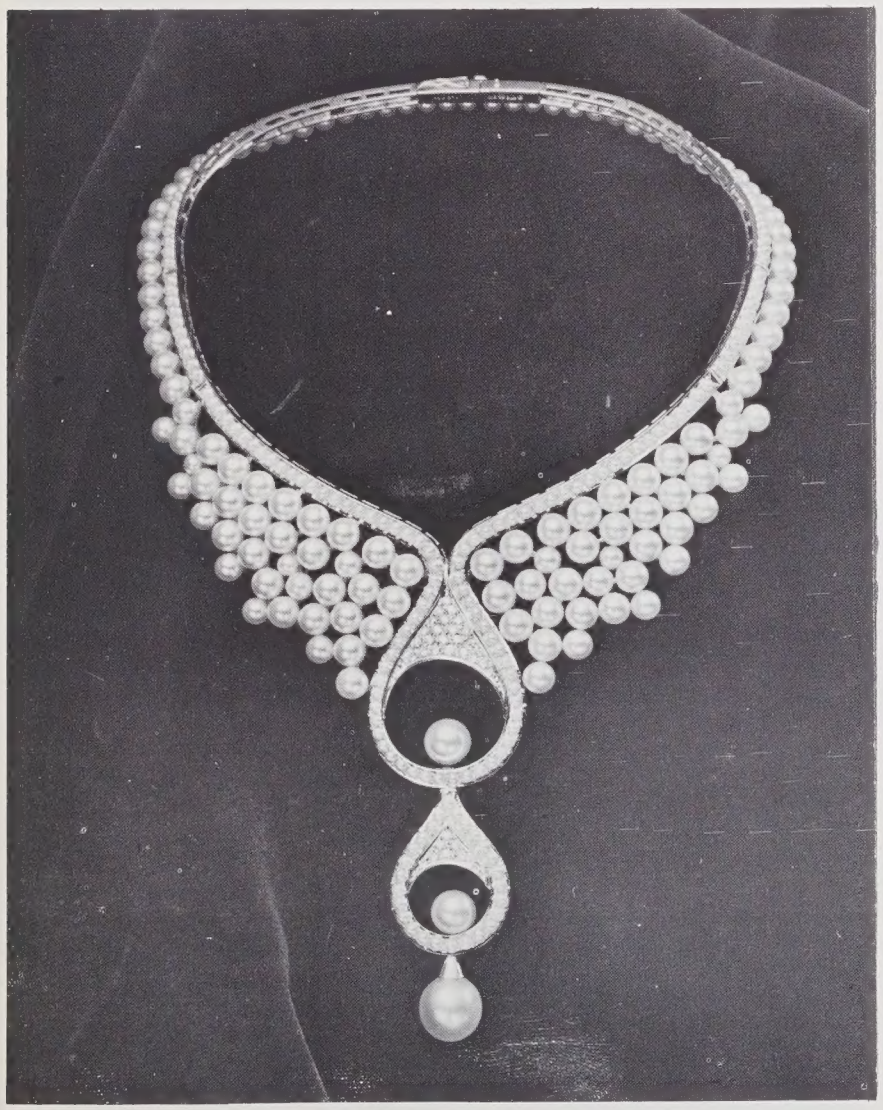
In a contest of this nature one would naturally seek for fresh new designs, ideas, and techniques; but, sorrowfully these were absent. Were the judges bedazzled by all those expensive gemstones that they were unable to select creative works? Perhaps, but one cannot give a final word on it when all of the entries were not seen. You can only ponder on the selection of the jury members and wonder what the objective of the contest was. Out of the eight members, only two were working designer/craftsmen, three were members of the Pearl Promotion Society, one was a society woman of blue-blood heritage, one was a fashion critic, and the last was a fashion designer. With only one-fourth of the members being creative artisans, can such a body really judge a contest of this nature? I think not, and I know of no other professional contest/event — be it in sports, music, painting, etc., where unqualified personnel sit on the bench of judgement of their fellow professionals.

One wonders how many inexpensive pieces of jewelry that possessed radical ideas, pieces that explored new concepts of design, pieces that unearthed new working techniques, things that were beyond the lay-judges comprehension — how many could have been eliminated during the screening? This vital criteria can only be seen, understood, and appreciated by either a working-creating-craftsman or his involved critic.

My suggestion to the Pearl Promotion Society and other contest promotists to maintain a minimum of 60% designer/craftsmen as judges. Also, to interject a different facet of creativity, the Society should select other related artisans as judges, not popular public personalities who are unrelated to the event.

The Pearl Contest had another category — that was Paper Design. Prizes of lesser amounts were awarded. This year there were 482 sketches, of which 28 were selected for the exhibition. There were seven foreign award winners (five were from West Germany, one from the U.S.A., and one from Czechoslovakia).

The International Pearl Design Contest is an annual affair and more North American entries are encouraged. The contest deadline should be approximately the same as this year — the early part of May. Exact date for next year's contest and related information will be published in future issues of the Goldsmiths Journal.

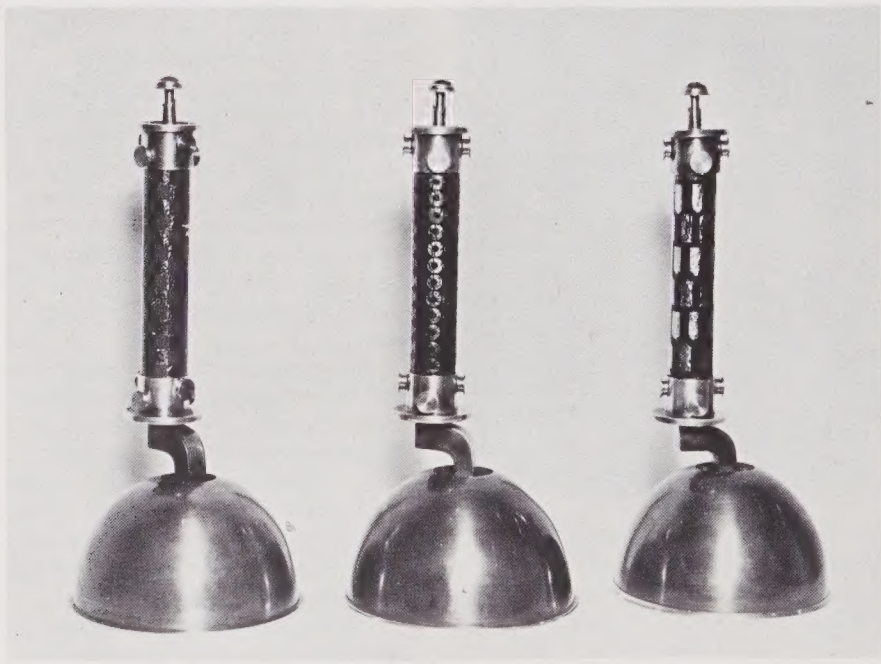


Toshihiko Ohya, 18k gold, diamonds, pearls

ENAMELS '78

by Anne Bushart

There was much to interest the metal crafts people in the national enamels show—ENAMELS '78—sponsored by the National Enamelists Guild. The exhibition opened on May 4 and ran through June 7, 1978, in the Scope Gallery of the Torpedo Factory Art Center, Alexandria, VA.



James Malenda, "Three Passion Cups", silver, copper, enamel

First prize for jewelry went to Jamie Bennett for a muted opaque brooch-pendant on a silver construction.

James Malenda, in his second prize for table pieces, "Three Passion Cups", combined copper with hammered silver lining the cups in which sits a small cloisonne; the stems are covered with geometric designs in foil under transparent enamels in red, blue, and orange, and topped with a tiny cloisonne disc repeating the design and color of the stem. Without bases, these are "bottoms up" cups.

Gael and Howard Silverblatt combined forces to produce a small silver step pyramid box, mounted by a blue jewel of a cloisonne; the piece is called "Variation on a Theme by Escher", and won second prize in the utilitarian category.

The most amusing piece in the show and first merit award winner in jewelry, was created by Barbara Satterfield. It is a neckpiece in which pink grissaille portraits of piglets and a sow nursing her family are linked to sausages and stars of silver, with a silver cast portrait of the "Founder" hanging below the "family". The title of the piece is "Mother of the Year Award" and a fun piece in the show.

Other items of metalwork important to the exhibit are: "Pyramid Matchbox" by William Strickland enameled in champleve technique; Allan Matte's two cloisonne pins in formed silver architectural mounts and "Gross Point Mess Kit", essentially a silver piece with three grooves of blue enamel on the stem of the "kit" with a knife blade, fork tines, and spoon bowl fanning out of the top; "Container for Ups and Downs", an embellished silver yo-yo with cloisonne on each flat side by Mark Diamond; a hinged box on squat copper legs looking like steam pipes out of a brass plate and holding up the brass box, with the top of the rounded wing-shape box in cloisonne enamel of an industrial-feeling design by Tom Reardon.

RONALD PEARSON: SILVER AND GOLD

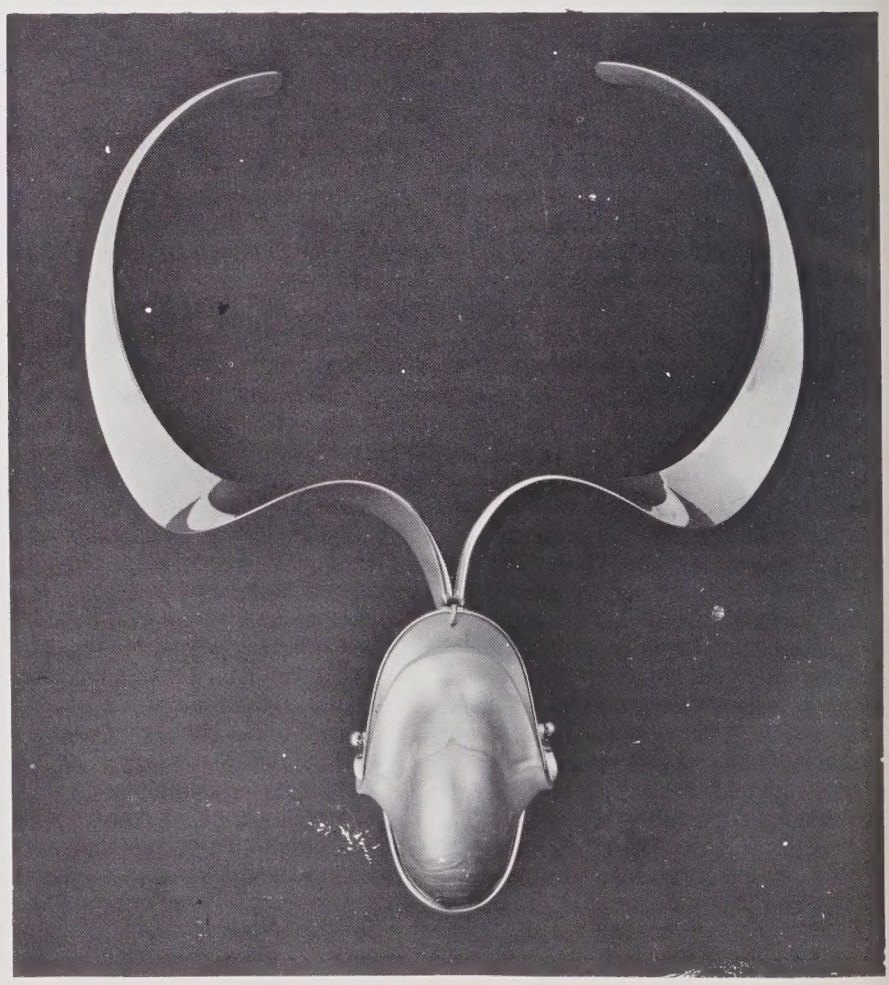
by Michael Monroe

In 1976, the Product Development Office of the Smithsonian Institution invited Ronald Pearson to examine a silver spoon and fork once owned by John Quincy Adams, and design a new flatware service inspired by its design for production by the Stieff Company as part of its collection of silver and pewter objects based on Smithsonian collections. The pattern, called "Smithsonian," is now available on the market. Pearson chose the fork to explore several design concepts and in addition to the complete place setting, the exhibition includes drawings and several prototypes tracing the design evolution of the final pattern.

Ronald Pearson, neckband, sterling with nautilus shell, 6¾x9" —photo by National Collection of Fine Arts

His design for the "Smithsonian" pattern is not the first time Pearson has designed a flatware pattern for industry. In 1960, along with 22 other designers from 14 countries, he entered the International Flatware Design Competition. His design, entitled "Vision," for silver flatware included a complete place setting of various-sized forks, knives and spoons, was the one selected for production by the International Silver Company.

The 42 pieces of jewelry included in this one-person exhibition illustrate Pearson's concern with the reflective quality of silver and gold, and with the fluidity of form. He considers his jewelry not only as adornment but as having sculptural qualities as well. The design of many pieces relies solely on Pearson's creative use of metal but, in others, he incorporates turquoise, ivory, pearls, rubies, tourmalines — and in one very striking piece, a cut-away nautilus shell on a silver neck band.



Kay Whitcomb, "King Tut's 1978 Falcon," pendant, goldplated copper, enamel, 4" h.

FIRST INTERNATIONAL SHIPPO[1] EXHIBITION
May 1978, Tokyo, Japan

by Kay Whitcomb

The first International Shippo Exhibition, representing ten countries had more than 400 contemporary enamels shown. With the tremendous interest for this art form[2] in this small country[3], this exhibition will undoubtedly have been a milestone as a source of inspiration and direction for their artist-craftsmen. Japan has such a rich heritage of which this American was unaware before attending the opening of the exhibition, visiting some of the Japanese masters, and the Festival at Nikko, etc.

The international section represented Canada, Columbia, France, India, Israel, Korea, Spain, Switzerland and U.S.A. There were 13 exhibitors from the U.S.A., including Elizabeth Klim, Sylvia Falkove, William Harper, Correen Kaufman, Phyllis Wallen, JoAnn Tanzer, Linda Lundell, and Kay Whitcomb. One of the most exciting pieces in this show was a cloisonne piece by Fay Rooke from Canada which was gay, colorful, well-executed, and obviously a month of her life well-spent. There were some beautifully designed and master-executed work by Andreu and Francesc Vilasis of Spain, and imaginative pieces from India. The Committee members that sponsor the International Biennales for the Art of Enamel were included in this exhibition.

The Japanese national competition work represented a searching in many directions, technically as well as design-wise; they did not have an awareness of their forerunners of this craft that the foreigners had expected them to identify with[4]. It was juried by six artist-craftsmen-teachers, including the president of their Enamel Guild and examples of their work were exhibited. There were many prize winners and the top three winners were Mr. Y. Ohta, Mrs. K. Kasuya, and Mrs. Toshiko Tanaka. Repousse enamel was an integrated part on some; possibly they were made by former students of Mr. Saito, who was a juror.

Although the recent purchase of a 12th century, cloisonne, champleve, originating from the Abbey near Liege, Belgium for 2.2 million dollars is a giant step for enameling, an international exhibition plays great importance for this enduring art medium. It gives the artist-craftsman the momentum to compete, a reason to improve his skills and develops his imagination, besides command cultural respect between countries.

Fay Rooke, "From the City to the Sea," enamel, 9"x12"

NOTES

[1] Shippo – enamel, meaning 7 great treasures.

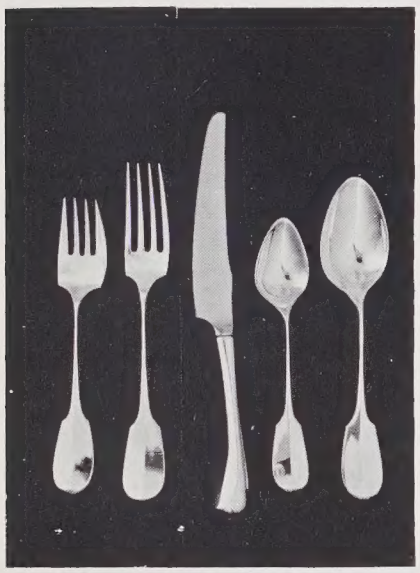
[2] 1000,000 enamel in Japan according to the manufacturer of enamel.
1,000 enamel in Southern California, according to lists from supplier.

[3] +100,000,000 population.

[4] One should remember that the Japanese worked for pennies per day prior to World War II and the works of these masters of 1870-1930 may well be residing in Europe and the U.S.A. as export art.

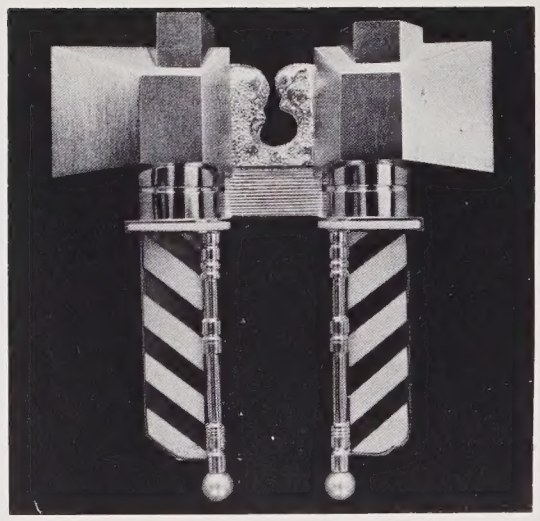
[5] Japanese enameling done as a vertical object involving cloisonne, repousse should demand a second look and thought because they have tackled and mastered technical problems that Americans and other countries have not. The Westerner should look with a keen eye at the work of Mr. Giichi Hayakawa (not a juror), the shippo Living Treasure, Hiroaki Ohta, 3rd generation enameler, and Keiichi Saitoo.

Ronald Pearson, "Smithsonian" pattern, silver place setting photo by National Collection of Fine Arts



Ronald Pearson has worked in metal for 30 years from the time he began to produce spun bronze holloware in his first workshop, a converted chicken coop in Alfred, NY. Between 1950 and 1953, his spun bronze pieces were chosen for a series of international exhibitions entitled *Good Design*, held at The Museum of Modern Art in New York City. He has continued to receive national and international awards as his work moved from spun bronze to jewelry in silver and gold and to wrought iron.

He was educated at the University of Wisconsin and the School for American Craftsmen at Alfred University in Alfred, NY. His workshop in Deer Isle, ME, employs nine persons in the production of his designs for silver and gold jewelry – both unique and multiple pieces – which are annually supplied to almost fifty retail stores.



Gretchen Klunder Raber, Brooch, sterling, gold, ivory, pearls, 4"
–photos by Gretchen Raber

CREATIVE CRAFTS COUNCIL THIRTEENTH BIENNIAL EXHIBIT

by Gretchen Klunder Raber

The metropolitan Washington, Virginia, and Maryland area Creative Crafts Council sponsored its Thirteenth Biennial Exhibit on April 8 through April 13. The overall strength and sophistication of the show reflected the growth of the crafts in our area. The representation in metal, however, was in many cases less resolved aesthetically than in other media. There was very little in the way of stylistic or conceptual individuality. Craftsmanship varied from excellent to striving.

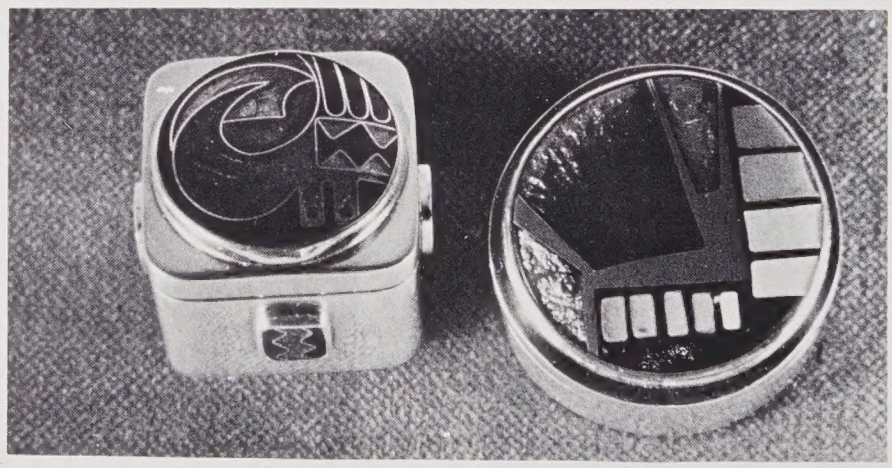
Several pieces in metal including those with enamels were selected by juror James A. Bennett for awards. The First Award in Jewelry and Enamel was for a sterling silver and gold brooch with insets of ivory and peged pearls. The brooch by Gretchen Klunder Raber used constructed architectonic forms contrasted with reticulated and fused surfaces. Lathed columns visually articulated the graphic quality of the gold and ivory stripes in the lower section. Another award winning piece by Ms. Raber, a necklace, is of African inspiration. The shield form is a combination of fused metals: sterling silver, gold, copper. The chevron area was created of fused wires.

Belle and Roger Kuhn created the Second Award winning piece, a trapezoid enamel and silver box. The friction fit box is the vehicle for the pierced and sweat soldered "Champ Leve' enamel. The forms of the enamel are synthesized design elements from the head of the well recognized Belle Kuhn. The emphasis is on color but the mastery and beauty point up some of what one finds in the superiority of American enamelists. The other award winning piece by the Kuhns, a round enamel box further reflects their exquisite concern for their craft.

One extremely handsome and impressively executed group of work was a coffee pot, bowl, creamer and spoon by Komelia Okim. The 12" high coffee pot was raised into an almost spherical form with a curvilinear handle capped by a bezel set coral. A conceptual landscape pendant necklace by Ms. Okim was one of the strongest personal statements in metal in the show. The hammered, constructed forms reveal the symbiosis of Komelia Okim and her media.

Komelia H. Okim, Sterling Pot, Bowl, Creamer, Spoon, 12" highest point

Belle & Roger Kuhn, Enameled Boxes, sterling, 1'4" sq. & 1½" round



Other finely crafted pieces in the show included a cast silver bracelet by Lisa Vershbow, a Nouveau organic necklace with moonstone and pearl by John Fix, a feather and Dentrite silver pendant by Ladysmith and a graceful sterling and tourmaline necklace by Susan Tamulevich.

ALAN REVERE "IN MOTION"

by Linda Weiss

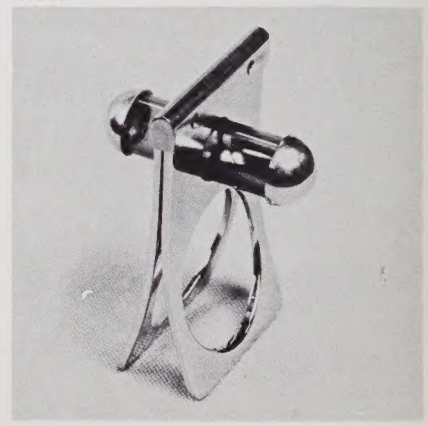
The current show at the Horizon Gallery, Mill Valley, CA, of the work of designer/goldsmith Alan Revere is a welcome exhibition of the finest quality craftsmanship and current trends in jewelry design. The show is a collection of 35 original pieces of jewelry combining traditional media such as gold and gemstones with "rocket-age" materials like ball bearings, mercury, and plexiglass.

Mr. Revere is a California based American craftsman with an European goldsmithing and design background. The combination of resources is very evident in his work. In most of the pieces in this show he pulls these influences together successfully.

A highlight of the exhibition is Alan's investigation into kinetic jewelry. The motivating factors behind this investigation were the influences of the German kinetic goldsmith Friedrich Becker and Mr. Revere's personal philosophy of "complimenting body movement with moving jewelry." Many of the pieces have internal moving parts that respond to the movement of the wearer. Mr. Revere has also designed the gallery display to show his pieces in motion.

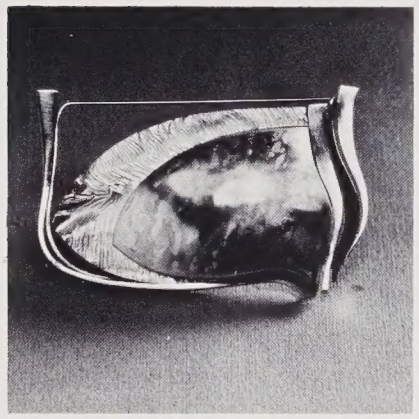
One of the most refreshing pieces in the exhibit was "The Optimist Ring." Materials used were ebony, ivory, 18k gold and a ball bearing. The focal point of the ring is two hemispheres of ivory, each inlaid with a gold arrow which points up regardless of which way the ring is turned.

It will be interesting to see how Alan continues his exploration of kinetics. Congratulations on a fine show!



Alan Revere, "Green Mercury Ring," gold, stainless steel, mercury, plexiglass

Gayle Saunders, Fibula, sterling, 14k rose, yellow and green gold, 18k yellow gold



"PATTERNS IN GOLD AND SILVER" at Aaron Faber Gallery, NYC, April 3-29, 1978

by Pahaka

Featured artists Sharon Church and Gayle Saunders are both recipients of NEA grants for their independent explorations of mixed metal sculpture and jewelry. They each have an acute sense of fashion, but neither make any commercial compromises when producing their artistic statements. The bodies of all one-of-a-kind work were complimentary yet provided great contrast. I was told that the artists hung the show themselves which was a further tribute to their finely tuned design senses.

Sharon Church displayed 5 drawings with 66 pieces of jewelry and sculpture. Two directions were explored and both were an expression of sophistication stretched to the ultimate. One series utilized smooth sectioned hollow geometric constructions which were the secret clasps for chunky stone bead necklaces. The clasps were essentially small sculptures designed to be worn slightly off to one side for a dramatic effect. Beads were coral, serpentine, black onyx, varigated amethyst, ivory, garnets, amber, carnelian and pearls. These were usually used singly so that a solid color encircled the neck.

In her newest work, Sharon alloys her own metals and is experimenting with fusing gold to silver. In contrast to the smooth pieces, these new ones look more primitive like treasures from the Bronze Age. The gold is fused into the silver then the piece is acid etched. The silver is oxidized black. The backgrounds are dark and pitted with splashes of craggy gold shining through. Little cabachons of coral and/or turquoise sometimes sit on the black surfaces. Many times a small stone is hidden inside of a clasp — known only to the wearer.

Sharon Church, cuff, sterling, 14k gold, turquoise and coral

Some of her earrings were gigantic and I wondered about their weight, but I like the fact that she is willing to wait for that dramatic person who can carry them. One pair reminded me of the toes of big pointy shoes; however, my own imagination was probably solely responsible for that conclusion. Speaking of largeness, some of the stickpins were so large that they lapsed into being sculptures, almost like abstract metal long stemmed flowers. One necklace of jade, garnet, serpentine and ivory contained no metal and hooked with a carved ivory clasp.

Gayle Saunders exhibited 67 one-of-a-kind pieces. She is becoming well known for her painstaking process in which she explores the lamination of colored golds on silver. The most recent constructions contrast with her earlier work in that the super smooth surfaces have now been replaced by a combination of textures. She marries previously married metals with each other and reticulated sections. The rippled metal flowing into colored patterned metal creates an effective surface area. She has a good sense of combination within her classical nature inspired forms. Sometimes the scale of the pieces is quite large, but the feeling of the piece remains delicate. Other than metal, pearls and mother-of-pearl are used for color. The mother-of-pearl is cut into small pieces and inlaid in iridescent mosiac areas. Her silvers are left powdery white so that the patterned golds produce most of the color.

Every neck piece has a clever and inventive way of connecting to chains. The chain never interrupts the design—it grows from it and with it. One large neckpiece hung from a strand of large black onyx beads which were secured by a large silver hook designed to be seen in the front as it hooked between two beads.

I felt enthusiastic about this show because it was strong evidence of good use of grant money. I wondered how many customers would actually have a sense of the enormous amount of work that went into 133 major pieces without the customer having had the experience of working in metal. It was impressive!

TOUCHING GOLD & SILVER: 500 YEARS OF HALLMARKS

by Brian Beaumont-Nesbitt

The finest gold and silver, rare illuminated texts, fakes, forgeries and devices for testing precious metals will be displayed at Goldsmiths' Hall from November 7 to 30, 1978, in an exhibition marking the 500th anniversary of the London Assay Office.
TOUCH OF LONDON—In 1300 Edward I required the Guardians of the Goldsmiths' craft to go from workshop to workshop, checking that gold wares conformed to the 'touch of Paris' (19½ carats) and that silver wares were no worse than the sterling standard (92.5% purity) prescribed for coins.

Under pressure from Edward IV, the Goldsmiths' Company reorganised itself and, on December 17th 1478, resolved that all gold and silver wares must be brought to the Hall for assay, and the word 'hallmarking' began to replace the traditional 'touching'.

As a check on the diligence of the assayers, a letter of the alphabet was struck on all wares sent for hallmarking. The letter was changed annually on St. Dunstan's Day, when the Book of Ordinances was read out while cakes and ale were served to all members of the Company.
PLATE AND PARCHMENT—Each of the twenty-six alphabets or cycles of letters struck by the Assay Office over five centuries will be represented by at least one piece of historic plate while churches, colleges, public museums and private collectors are lending other fine pieces to mark important changes in the hallmarking system.

The purity of gold and silver plate has always been closely related to the standards laid down for coins, and extracts from the relevant Acts and Statutes will be illustrated with the monarchs' heads taken from contemporary coinage.

Ancient treatises on assaying will be supported by Books of Ordinances and Court Minutes from the archives of the Goldsmiths' Company, including an account of two goldsmiths who forged a hallmark in 1597 and were pinned by their ears to the public pillory.

A display of fakes and forgeries from the Company's 'black' museum will include 'duty dodgers' and a mark illegally transposed by Paul de Lamerie in 1736.
CONSUMER PROTECTION—Nearly 1¼ million articles of gold, silver and platinum were tested at Goldsmiths' Hall in April, 1978 and the exhibition will show how the methods of the Assay Office have progressed from touch stones to atomic absorption analysis.

The Company's staff will provide continuous demonstrations of hallmarking in action, and visitors to the exhibition will be encouraged to bring jewellery and silver with them so that the marks can be identified by representatives of the London auction houses.

CONTEMPORARY ENGLISH JEWELERS

Concepts Gallery, Carmel, CA.

by Walter Soellner

Carmel by the Sea, CA, at the northern end of the Big Sur, is a small enchanting town of writers, artists, and quiet, genteel life. It is also the home of Concepts Gallery, owned and managed by Doug and Jackie Steakley who, in one short year, have made it an important reference point for contemporary jewelry and metalsmithing on the west coast. As evidence of this importance their current exhibition of 11 English jewelers typifies the excellence of the gold and silversmithing normally exhibited there.

This English exhibition has some surprises that the discerning public and American goldsmiths will find fascinating. It is difficult to write in generalities about these artists or their work, because of their diversity both technically, materially, and aesthetically. However, a few impressions seem common to all.

First, all the pieces of jewelry appear wearable or in other ways suit their intended purpose. Second, there is a lack of pretentiousness in that the pieces are relatively small by American standards. There also appears to be a lack of self-consciousness eminating from the people who made the objects, and that gives a validity to them as mature works of art. As a fourth general statement, with few exceptions, all the work is crafted in the best British tradition.

Probably the best known artist in this exhibition, Wendy Ramshaw, featured an 18 kt. sand-blasted yellow gold necklace of stylized leaf and flower forms of an almost Deco flavor. It is representative of her stylistic direction away from the familiar lathe-turned, enameled, or stone set stacked rings on acrylic stands that have been her hallmark for some time. The clusters of rings in this show reveal the total effectiveness of Wendy's inventive method of display. (see fig. 1)

While not well known in this country, Karel Bartosik, a British citizen of Czech-Dutch parentage, has a bright future if the pieces seen here are an indication of what is to come. His work is of such superior nature as to be set apart from the rest of the exhibition. It is not jewelry, but objects of art in the Faberge tradition of whimsy, surprise, virtuoso technical prowess and invention. Consisting of lighters, pill boxes, and other small containers, these happy harvels have a Genre nature that speaks of the humor and warmth of everyday objects seen through a merry humanistic eye. The toylike quality of Karel's work sings out to be touched and operated, as with his lighter in the form of a file cabinet. By pressing the small square telephone, the gas valve is opened, the flint is struck, and a flame shoots out in the ash tray on top of the cabinet. A press down on the chimney of Karel's two-story row house activates this lighter. (see fig. 2) On another piece, not only do the suitcases (pill boxes) open, but contain folded shirts, socks, ties, a bottle of your favorite libation, and a girlie magazine for those lonely nights on the road — all fabricated in gold and silver (with appropriate textures) in an outstanding display of minute control of tools and materials.Bartosik's creations start at about $350 and run to $1000, and I predict they will not be had at that price for long. He is definitely an Englishman to watch.

Catherine Mannheim was born in Johannesburg, S. Africa, and came to England in 1954. Her pins and pendants are cast and fabricated using photo-transfer etching and found objects (feathers and photos). Her work has a strong literary content that invites the viewer to fantasize on the symbolic meaning of the individual elements and their relationship to each other. There is also a certain Oriental quality to Catherine's work, especially with the departmentalization of space. One pin also has ingenius twisted wire devices on the back to hold the piece together. The pin disassembles easily, an important consideration when using perishable elements as feathers that may need replacing occasionally.

Caroline Broadhead is represented in the exhibition by two different jewelry statements. The first set consists of large carved ivory bracelets—simple in form—and an ivory ring with a metal inside band. The ring echoes the shape of the ivory bracelet. Both pieces are decorated with a lightly inscribed line pattern in multicolored pastel hues. Caroline's second set of jewelry pieces consists of wrapped cotton triangular shaped bracelets and necklaces in many colored threads. On seeing the ivory and woven pieces together, there appears to be a definite relationship between the colored threads of the wrappings and the inscribed colors on the ivories.

Because of the potential for American goldsmiths, the titanium jewelry of Edward DeLarge, and the titanium jewelry of James Brent Ward, are of special interest. Iridescent, opalescent, peacock feather-like, shimmering hues that are a wonderment to see, can be

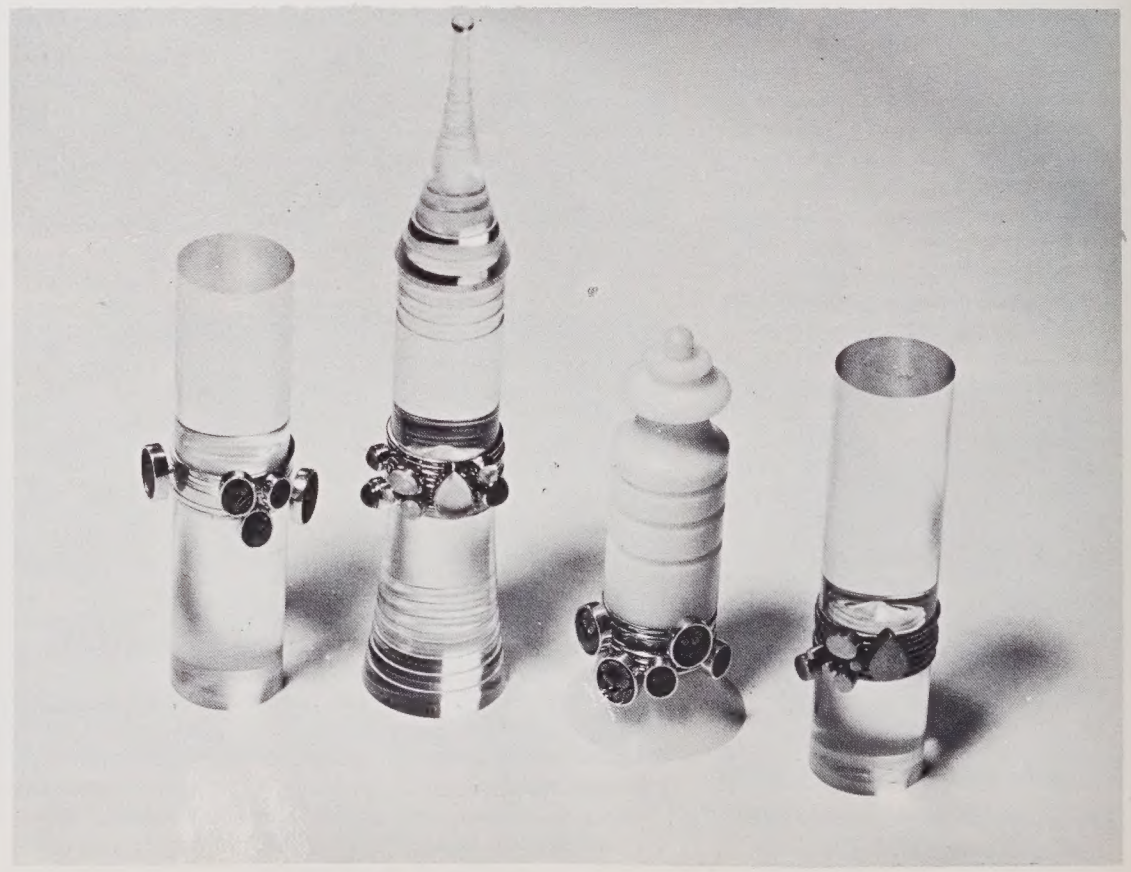


Fig. 1 Wendy Ramshaw, ring sets, 18k gold, silver, onyx, agate, enamel

Fig. 2
Karel Bartosik, "Tenements", lighters, silver and gold, 60mm

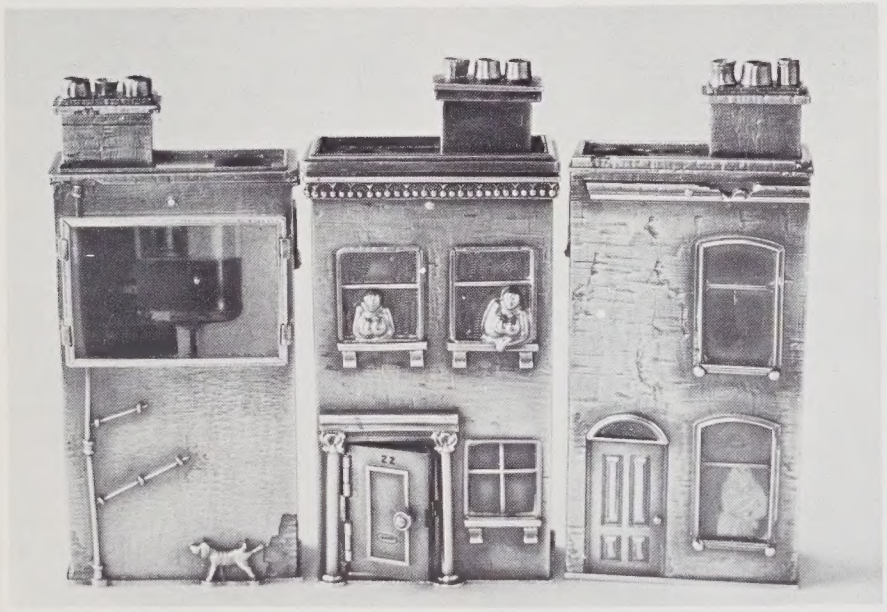


Fig. 3
Joel Degen, ring, jasper

created with this process that involves coloring the titanium either by oxidizing with heat or anodizing with the use of a variable-voltage transformer. I see, in the near future, American goldsmiths exploring this new dimension for bringing permanent color to their jewelry. (For further technical information, see *Crafts Horizons*, Aug. 1977, the issue in which James Brent Ward explains all in his article "Titanium: Metal Of Many Colors".) Coloration through the use of titanium must be seen to be appreciated. It has the potential of rivaling the success of electro-forming as a new technological image maker. The works Ward exhibits here are primarily landscape-like pendants in which I found myself more engrossed with parts of several objects, than with the totality of any one.

Conceptually, Edward DeLarge has some of the most successful pieces in the exhibition. Brooches, cuff links, pendants, and neckpieces display Edward's consistently well-designed works. His skyscapes and mysterious pyramid drawings in flame-colored skies lend an almost surrealistic atmosphere to his pieces. Between the hard geometric building-like forms in his graphic oriented work and the sky fields in titanium colors, a solid aesthetic statement is made each time.

Another English jeweler, David Poston, is displaying several torques in mild steel and one in stainless steel of a minimalist aesthetic design that has great elegance. The stainless steel collar features a simplistic spring catch that allows the tapering sides of the piece to flow unencumbered behind the neck.

Joel Degen's six rings and pin are beautifully crafted in electronic and computer parts with titanium, gold, silver, and stones. (see fig. 3) Although he lives in England, Joel is French. One of his most interesting pieces is a glass diode ring with electrical components made of all machined parts, meticulously fitted with nuts and bolts. It is a super machine aesthetic that needs a sensitivity to this type of technological beauty to be fully appreciated. Degen's jewelry objects look like communicators or micro-life support systems worn as hand ornaments. They would be at home in an inter-galatic "Star War" world.

The first aspect of Gunella Treen's work is that most of her pieces are mobiles — jewelry with moving parts. Often the moving part is a stone or stones trapped between two pieces of clear acrylic with just enough room for it or them to slide around. Her pieces are small delicate designs in ivory, sterling, and acrylic with fine drawing in color on the ivory, which are reminiscent of Caroline Broadhead's ivory pieces. My favorite of her jewelry is a small 1¼" square pendant in ivory with a square hold in the center and an opal heart trapped inside. Two narrow bands of multicolored spots appearing almost as computer print out dash patterns run top to bottom beside the heart.

Roger Morris' rings and bracelets are poured and laminated colored acrylic pieces in rainbow colors that are often carved. An especially nice ring is carved multicolored acrylic, wrapped in a fabricated gold band and framework — very pleasing.

Rosy Burnam's landscape pins culminate at the top in a bulbous tree over a foreshortened croquet yard in acrylic and silver. They are happy, sunny pieces and somehow seem very English.

The graphic two-dimensionality of well-known British jeweler Susanna Heron is readily apparent in the brooches, large earrings, and pendants on exhibit. Susanna's work revolves around color and graphic forms, and has a softness of line and shape used to define the bird forms in these pieces. Taking full advantage of the translucent qualities of acrylic, Susanna keeps her pieces thin and simple in form, causing the subtle color changes to dominate the visual presence. Her application of the acrylic pigment is reminiscent of painting, and the flatness of her work reinforces this feeling. Like Burnam's work, Heron's jewelry feels like it is from this island nation.

If Doug Steakley will continue to offer exhibitions of this caliber from time to time, his gallery will be sought out as an important showcase for jewelry and metal arts on the west coast. "Contemporary English Jewelers" will be shown through August 27, at Concepts Gallery, 6th and Mission Streets, Carmel, CA. While in the area, also visit Concepts Studio, a co-op gallery and workshop in Carmel Valley.

ONEONTA METALS INVITATIONAL

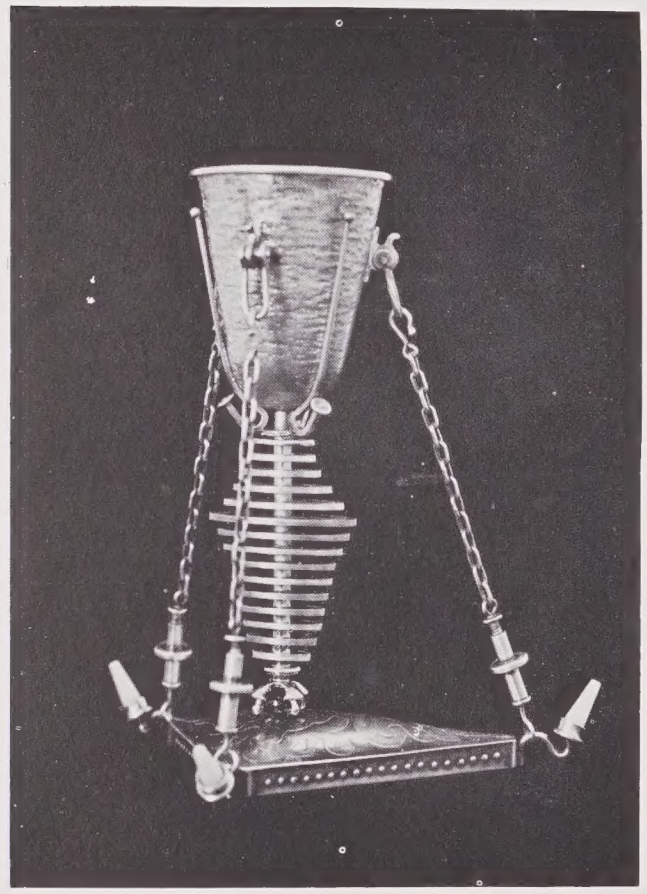
by Don Johnson

March 9-April 8, 1978, we hosted a Metals Invitational in our Fine Arts Gallery at State University College of New York at Oneonta. Several metals students and I installed an exhibition of 70 works by 30 members of SNAG. The exhibition provided S.U.C.O. students, faculty and staff as well as members of the community exposure to contemporary metal works of high quality. The response was overwhelming, coming from persons of the varied groups which viewed the show, which claimed more attendance than any other during the 1977-78 term. A record number of those attending the exhibit offered favorable comments both orally and in writing on the works and the installation.

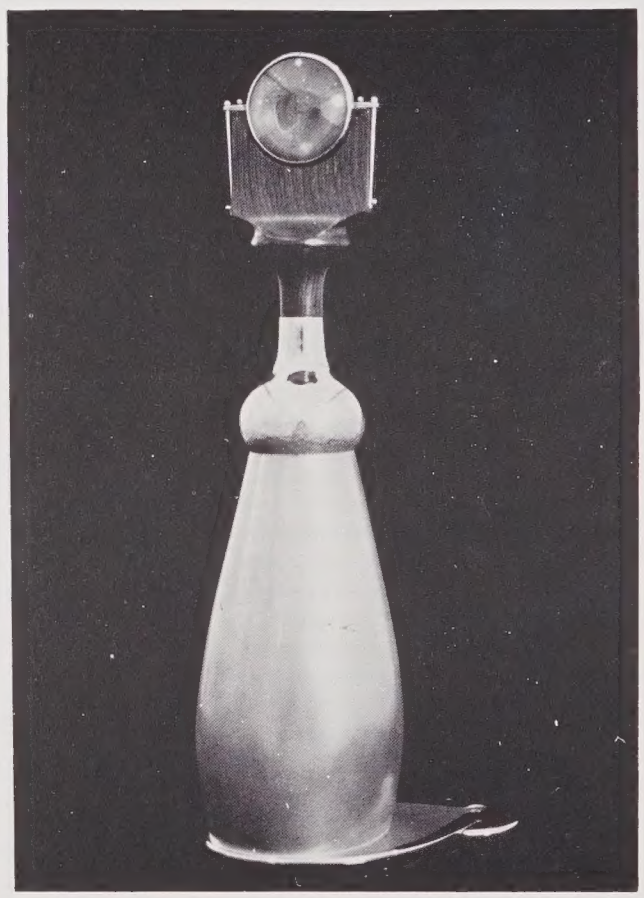
A catalog was produced utilizing campus resources. I was pleased with the general outcome, but disappointed in the half-tone printing of the photos which could have been much better.

March 14, Kurt Matzdorf of S.U.N.Y. College, New Paltz, presented two excellent and well received lectures in conjunction with the exhibition: Niello and Repousse Processes and the Role of Silversmithing in Today's Society. The Faculty Exchange Scholars Program, SUNY System, sponsored the lectures.

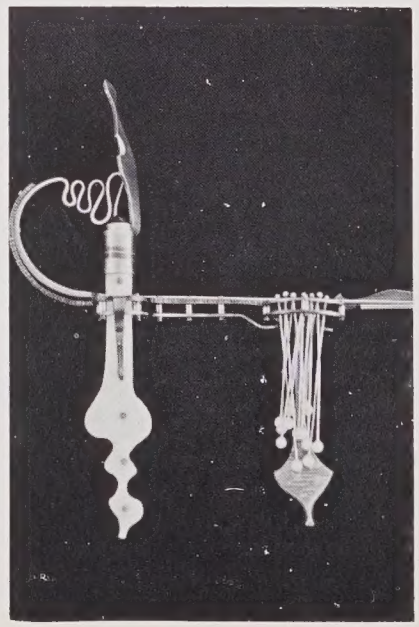
Again, I'd like to thank each of you who exhibited work in our metals invitational. And I'm sorry I missed all of you at the conference this year-was involved in another area of creativity, becoming a parent. My wife Deanna and I had a son, Corey, born May 29. I'll see you next year!



Don Johnson, Tension Tie



Val Link, Sugar Shaker & Shadow



Chuck Evans, Fibula with Pearls

NEW JERSEY DESIGNER CRAFTSMEN, INC.

U.S. Senator Harrison A. Williams, Jr., and his wife Jeanette, formally presented an exhibit of original arts and crafts by members of The New Jersey Designer Craftsmen, Inc., on May 18 in the Russell Senate Office Building, Washington, DC.

The opening of the exhibit was attended by Livingston Biddle, Chairman of the National Endowment for the Arts; Mrs. Joan Mondale, wife of the Vice-President; members of the Senate; and leaders of the arts community in New Jersey and guests. The 23 artists who displayed their work belong to the New Jersey Designer Craftsmen, Inc., a statewide, non-profit organization devoted to promoting excellence in contemporary crafts. Art work ranging from pottery and sculptured jewelry to fiber and wood creations were included in the exhibit.

"This exhibit clearly shows the pride and skills of craftsmen who create quality products," Williams said. "The goal of our exhibit is to generate an awareness of the great art that is produced by the people of our state and encourage participation in the crafts. This is an enriching experience for us and this exhibit epitomizes New Jersey's artistic potential, and our great pride in New Jersey artists."

Barbara Stanger, mini sculpture, brass, copper, silver and jade

PAT GARRETT EXHIBIT
by Dorothy Lamming

"Gallery One", 113 S. Fourth Ave., Ann Arbor, Michigan, May 5-31, 1978. Jewelry and fiber, not usually shown together exclusively, was the special exhibit at Gallery One during the month of May.

This intimate show was displayed in the lower level of the gallery and featured the latest works by two of the finest Michigan craftsmen. Pat Garrett, metalsmith, has shown her jewelry many times in the Ann Arbor-Detroit area but never as a formal gallery exhibit of 26 show pieces. Pat Williams displayed a dozen fabric relief sculptures.

Old remembrances of lockets with secreted precious pictures come to mind with Pat Garrett's jewelry. This time they are in full view, tender, humorous, framed in intricate metal work — "Under the Apple Tree", "Jan's Truck", "My Grandmother's Window", and "Joshua", to name a few.

And for a person born and bred in Detroit under the tall shadow of Henry, how suitable Garrett's reference is to Detroit's dedication, namely the ever-present car. Metals used in her jewelry are sterling and copper plus 14 k, with ingenious negative-positive lacey maneuvers exquisitely done. The soft patina allows the colorful semi-precious stones and forms to predominate. This is jewelry to be worn on a top button, hung on the wall, or placed on the coffee table, to hold and enjoy.

Pat Garrett, "Greetings from Winter Park", Panorama pin, copper, sterling, 14 k gold, moonstone, 5"x5"

"DUO"
Linda Sherman—Enamelist
James Rausch—Goldsmith

SPRING STREET ENAMELS GALLERY, 4/1-4/30/78
by Antonia Schwed

A collection of graceful and charming cloisonne enamels by Linda Sherman, in well-designed settings by James Rausch, was recently shown at the Spring Street Enamels Gallery, 171 Spring Street, New York City.

Linda Sherman's enamels, from the smallest, set in rings, to the larger pieces in pendants, glow with clear colors which have that particularly deep, soft brilliance of good cloisonne work. And her cloisons seem flowing in form, never stiff. Noted, too, was the admirable absence of cracks, pits and other flaws!

One pendant, titled Galadriel and Aragorn (attention Tolkien fans!) was beautifully shaped, in vibrant hues and with a tiny diamond surprisingly set in it. Another of the larger works, Bird People, was done in enamels of colors to complement subtly the painted jasper hanging in the center. Smaller works I especially enjoyed were: A pendant with an elegant dragon curled into an oval form; a Viking-like boat in a small pendant called Spirit Shop—a lot of atmosphere in this one—and a pendant called Humming Birds. This latter depicted two lovely small birds and was set in a delightful frame of wire leaf forms.

"Bird People", Linda Sherman, enamelist, and James Rausch, goldsmith; A pendant, sterling silver, cloisonne enamel, jasper, 3½"x3½"

"Galadriel and Aragorn", Linda Sherman, enamelist, and James Rausch, goldsmith; a pendant, sterling silver, enamel, diamond, 3½"x3"

An interesting aspect of the show was that for some of the smaller pendants, Joan Itzcovitz, the gallery owner, designed and had made up clear Lucite display forms. These were to go with the pendant so that the piece, when not being worn, can be shown off as the beautiful little artifact it is. The large pendant of Galadriel and Aragorn was in a specially designed black velvet background frame, making a handsome display. Why should jewelry that is a work of art ever be shut away in a drawer? asks Joan. Why indeed!

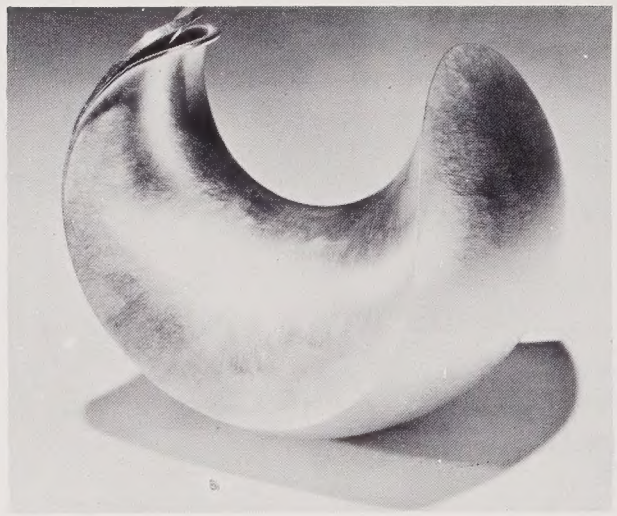
I think this new gallery deserves special words of admiration. It is large and light with somewhat the atmosphere of a Southern Colonial mansion (white walls, high ceiling, green plants). All the gallery is by no means taken up by the varying special exhibits; these are usually set up exclusively at the window end. The rest of the gallery is given over to a spendid permanent display area for enamels in various techniques by contemporary enamelists. In the very back, separated by a curtain, is an impressive workshop where enameling classes are taught by Joan Itzcovitz and workshops given by various invited enamelists.

The Spring Street Enamels Gallery is an enterprise truly dedicated to that often forgotten practitioner of what I think of as the Cruel Craft—i.e., enameling. Enamelists, enamel enthusiasts and collectors will really enjoy a visit to this gallery.

(The writer is Antonia Schwed, noted enamelist and teacher, member of Artist-Craftsmen of N.Y., Artist Enamellers of London, and other craft organizations. She has exhibited here and abroad, and is considered a master interpreter of Champleve enamel. Currently Ms. Schwed teaches enameling techniques at the Craft Students League in New York City. —Joan Itzcovitz)

Cynthia Eid, "Animal Anomaly"

Gary Raymond Dixon, "Cowtow"



STERLING DESIGNS DAZZLE NEW YORK

by Marjorie Kessler

Even though New Yorkers will be last in line to view King Tut's gold, they had a taste of treasure during June in the dazzling exhibit, "Statements in Sterling/78," in which 81 handcrafted, one-of-a-kind sterling silver pieces from the 20th annual Sterling Silver Design Competition made a three-week appearance on Park Avenue.

The competition, sponsored by the Sterling Silversmiths Guild of America, produced 10 winners and 71 pieces selected for exhibition in the show, held in the glass-enclosed lobby of Lever House.

Browsers as well as collectors of precious metals and the unusual in objects d'art found the exhibition made fascinating viewing. Many of the pieces were being offered to the public, with negotiations to be handled directly with the designer following the show.

Among the pieces available for acquisition was Juke Box Bank, the first prize winner, which glorifies the Art Deco style of juke boxes of the Forties and Fifties. The bank, designed by William H. Strickland, East Tennessee State University, is made of sterling, copper, red brass and glass. The door to the bank is opened and closed by means of a "plug" attached to the end of a nylon cord.

In sharp contrast to the first-prize winner was Chalice, by Stephen Walker, Syracuse University, a highly traditional piece which took second place. The swirled, flared stem of the cup features a special ornament of beast heads at the underside of the base — a treatment which the designer said was inspired by the 8th century "Ardagh Chalice" of Ireland.

Third prize went to Animal Anomaly, a table sculpture resembling an inverted arch, with an opening at one end which acts as a focal point. The object, designed by Cynthia Eid, Indiana University, rocks and rotates when it's touched, and has a linearly textured surface which emphasizes the sculpture's broad curves. Judges commended the "obvious mastery of the material and form."

Stephen Walker, sterling goblet

William H. Strickland, Juke Box Bank

Puzzle Box, the fourth prize winner, is a circular assembly of three individual lidded boxes, contoured to suggest the interlocking pieces of a jigsaw puzzle. Designed by Nina Lane, East Tennessee State University, the boxes are made of varying heights for three-dimensional emphasis, and have inner, interlocking faces of copper and outer surface and lids of solid silver. Three different finishes are used for the surface of the lids to heighten the three-dimensional effect.

The massive Double Bowl Form, designed by Ric Bauer, Indiana University, features two asymmetrically formed lobes, joined together and enhanced by a rim construction of tapered oval tubes and heavy forged wire. The piece, set off by the detail in the rim construction, has a scratched finish and brown patina.

Five honorable mentions were also awarded in the Sterling Silver Design Competition. Among them was a sterling and gold Jump Rope, designed by Dana Coles, University of Arizona. The 6'4" rope, made of 18 ga. woven wire and measuring ½" in diameter, ends in hammered and textured sterling silver handles with reticulated gold wedges running the length of their surface. The designer crafted the rope through a textile technique called Roman chain, used not only by Roman craftsmen, but earlier by the Egyptians.

Cowtow, by Gary Raymond Dixon, Cranbrook Academy of Art, is a whimsical piece subtitled Sacred Cow Creamer. The sterling cow, with gold-plated interior, stands on rockers and is picked up by its tail.

The reflective quality of silver is emphasized in the set, Six Sterling Candlesticks, designed by Paul M. Griswold, Rochester Institute of Technology. The six tapering cylinders are of varying heights, with "U"-shaped tops.

Also included among the honorable mention winners was Silver Decanter, by David E. Church, State University of New York, Oswego; and Flying Fingerbowl, by Kathryn Lynn Rayl, Indiana University.

The Sterling Silver Design Competition is open to students of design at recognized schools and colleges. Each entrant may submit one entry, other than articles of personal adornment, designed for functional use or aesthetic display.

Cash awards of $1,750 are made to winning students by the Guild, a trade association of the nation's sterling manufacturers, which also reimburses entrants in part for the sterling content of their articles. The metalworking departments of schools attended by the prize-winners receive matching awards from the Niemeyer Memorial Educational Fund.

During the 20 years since its inception, the Sterling Silver Design Competition has attracted an increasing number of entrants. This year, there were 217 entries, representing 63 design schools.

Judges for the 1978 competition were John J. Hamilton, director, Product Development, Wallace Silversmiths; Lloyd E. Herman, director, Renwick Gallery of the National Collection of Fine Arts, Smithsonian Institution; and Richard Thomas, head, Metalsmithing Dept., Cranbrook Academy of Art.

CONFERENCE REVIEWS

SNAG/ST. LOUIS CONFERENCE "AMERICAN GOLDSMITHS–NOW"

by Teresa Callahan

Supposedly, metalsmithing is no longer a mere handicraft. We, as artists, have elevated its status from the confinement of "functional craft" to "fine art." This situation can also be seen as the phenomenon that Rose Slivka so accurately terms "the hybridization of crafts." The majority of American metalsmiths are educated through art departments in a university setting. In light of this, when viewing work, one must criticize it technically as well as aesthetically.

Generally, art in the 1970's has focused on concept rather than craftsmanship. We have seen emphasis on intellectualization of the fundamental concept and a departure from the de-personalization of minimalism. Most contemporary work has borrowed from the seminal influence of Duchamp, in particular, incorporating wit, humor, and a look at the self. This approach imbeds in the object a strong, underlying meaning.

I feel all created objects are divided into three categories: crafts/objects that are purely functional; art/craft that holds emotion and imagery; and commercial work that may or may not overlap the first two. "American Goldsmiths—Now" features the most recent efforts of selected professional goldsmiths from SNAG. A viewer should come away from the exhibit with an accurate, compository idea of what contemporary metalsmithing is all about.

There appears no basic stylistic unity, which is healthy, even democratic. At first glance there is a trend toward the machinist influence (a throwback to the technological era). This particular wave of work is declining in all areas of art, but is seen flourishing here. There are minor attempts at conceptualism that smack of '20 surrealism (Mary Ann Spavins' bracelet "Burgess"); a few stabs at realism (D.T. DiPasquale's "Zipper Necklace"); a mysticism and perceptual work (Doug Steakley's "Pin"). Much of the enamel work is patterned, deriving its origins from Islamic influence. Materials still rule the concept, but that gap is narrowing. A visitor outside the metalsmithing sphere might remark about the lack of actual goldworking in a goldsmiths' show. The field has expanded to include more diverse materials and gold has become a luxuriously priced commodity.

Technically, the showing is tremendous — there is no doubt about any of the exhibitor's skills. With the possible exception of a few enamels, everyone looked good in the craftsmanship area. Linkages, cold connections as alternatives to traditional joining methods see ample use. There is concern with color via stones, surface enrichment, patination, lamination. There is a luxe of two dimensional treatments such as engraving, enamelling, the use of stones as a field, marriage of metals. Each piece of work is presented as a showcase of technical knowledge.

Aesthetically, most of this work falls short. This is curious because in the quest to bridge the art/craft barrier, the creators have become increasingly aware of aesthetics. There seems to be a "try too hard syndrome." Some artists became obsessed with visual theatrics and their pieces suffer the fate of being "overdone." An attention to detail, smallness and preciseness will always be of concern to most metalsmiths, but this sensitivity can be carried to a disastrous extreme.

There are many pieces in "American Goldsmiths—Now" that do work visually and most of these are sensational. Among some of the most successful that exemplify a happy, sophisticated medium were Jamie Bennett's "Raglan Sleeve Tritych," Mary Lee Hu's "Choker No. 40," Roger Tawa's "Ring," John E. Satterfield's necklace "West by South South West," and Richard Mafong's "Necklace," with its individual case.

The problems in this show typify the major concerns of all contemporary metalsmiths — is it art? Is is utilitarian? Does form follow function or does one care? Is compromise a way of life? The very things plaguing the contemporary smith assure his prosperity and have brought his profession up to modernity. The wide acceptance into the gallery/fine art hierarchy has brought a new set of problems and subsequent frustrations. I personally would like to see new applications for form and utility, new exploration in the peculiar sensitivity and poetics of a singular statement. Metalsmithing is on the verge of a change. We are bored and this exhibit actually presents very few new alternatives. It only hints at the potential of the group. Actually, the most refreshing ideas were those that were executed so well that it was impressive, never mind how traditional. Let's have more personal statements and less vapid themes.

VIEWPOINT ONE/SNAG ST. LOUIS CONFERENCE — 1978

by Bernard Bernstein

I am certain that writers who do this sort of thing for a living have ways of processing into orderly and vivid written form the kaleidoscopic mixture of sights, sounds, conversations, meetings, hugs, kisses, handshakes, eating and drinking goings-on, late-night talk fests, films, slides, printed matter and presentations that make up a SNAG conference.

I can try to describe it for SNAG members who were not there, but I'm afraid the result will be neither professional or complete. However, it will be a personal view.

I arrived Thursday evening, having missed the first days' events, which began at 10:00 that morning. As if that were not enough to make my report incomplete, I missed some of the sessions of the following days, having discovered that the "powers that plan" were like a new bride with her first dinner party — for fear of not feeding her guests enough, she ends up with gastronomic overkill. I simply could not keep up with the pace of events and had to retire to my room, or to the abnormally beautiful St. Louis weather, in order to uncross my eyeballs and give my eardrums a chance to stop humming!

So, you will get a partial picture of the conference; but forget writing to the management to demand that they hire a newsman with more staying power. The news is that the energy that permeated the conference left everybody drained and tingling, or so it would seem from my conversations with those SNAGers who were able to squeeze out a few words as they staggered out of the Colony Hotel, bound for the normal upheavals of home life.

O.K. — so aside from the psychological trimmings, what happened? That part is easy, since I still have my Conference Survival Kit to refer to.

Marc Paisin

THURSDAY:

1. Registration with its usual routines. Well, something unusual—everyone got big buttons complete with the name and home town over a super graphic design job on the SNAG '78 theme. It's about time we relegated the paper pasties and celluloid fold-ups to the guys attending the hardware wholesalers and morticians conventions. To the genius who dreamed up the idea — Salute!
2. Annual Meeting, Part 1. The minutes of this meeting should be available to interested parties.
3. Lunchtime, with greetings from our leader.
4. Presentation by Oppi Untracht. Slides of metalwork from faraway places. Oppi is, of course, the author of *Metal Techniques for Craftsmen.* I regretted not arriving in time for this presentation. It was reported to be a very good one.
5. Technical paper by Marcia Lewis: "Tungsten Inert Gas Welding." For her next project, Marcia is going to try harnessing the inert gas coming from Congress.
6. "Government's Presence in the Craft Community," by Gil Donahue. All about the structure of government agencies and strategies craftspeople can use to shake the trees for greenbacks from Uncle Sam.
7. Evening Activities: sipping, supping, and socializing. Sleeping?—sporadic.

FRIDAY

1. Panel Discussion: "The Business of Being a Goldsmith," with Mary Ann Scherr, Eric Martin (jewelry manufacturer, specializing in ultrasonics, stone carving, casting and tooling), Richard Gillespie (marketing V.P. for Reed and Barton), Sam Beizer (professor at F.I.T., jewelry designer and industry consultant), Ivy Ross (goldsmith and designer for industry), Edward Faber (owner of Aaron-Faber Gallery, NY, where one-of-a-kind contemporary goldsmithing from all over comes together). This discussion, the question period that followed, and some of the presentations to come on Friday and Saturday reflected the growing interest in crafts as a livelihood rather than as a teaching activity.
2. Gary Hansen: "Gem Business." Sorry I missed this one. Dr. Hansen's credentials are impressive, and the people who attended said they learned many things about colored stones, a very difficult field in which to be an expert.
3. Marc Paisin: "Where is Perry Mason When I Really Need Him?" Marc is a lawyer-goldsmith who specializes in arts-related law. His presentation, delivered with a blend of wit, wisdom, bicycle-horn and legislative legerdemain, covered the business of patents, copyrights, and contracts with gallery owners. Caveat vendator.
4. It is now 6 p.m. and the whole 200 plus conferees bussed over to Washington U. for the opening of "American Goldsmiths—Now," an exhibition of work by SNAG members. Heikki Seppa's metalsmithing studio at the university held open house with slides of student work, crackers and a giant wheel of Jarlsberg cheese. Meanwhile, back upstairs, Sandy Zilker showed two of her fine films on Snagology and goldsmithing through time and space. That took care of the first two hours. A buffet dinner and dancing to live music officially capped the evening. Unfortunately, the evening became morning after some of the merry revelers, led by a lithe blonde desperado from Houston, hijacked the bus to the arch and watched submarine races on the Mississippi.

SATURDAY

1. Those who survived Friday well enough to make the 9 a.m. technical paper VI were well rewarded by Gary Griffin's film and slide presentation of machine technology. Through impeccable photography and diagrams, Gary showed some of the esthetic possibilities inherent in the use of engine lathe, shaper, and horizontal and vertical milling machines. There's poetry in the motion and products of those mechanical brutes and Gary had no trouble bringing it out.
2. Continuing the major theme of the conference, Douglas Steakley described his involvement with his gallery and cooperative workshop.
3. Lunchtime. For dessert we enjoyed another of Mark Baldridge's famous firsts: "Stump the Stars." The big cardboard question box that we stuffed our technical questions into the last three days is now feeding back questions on etching, casting, sources of titanium, making drawplates, foiling fire-scale and managing Mokume. Answers came from all over. Did you know you could try using a Bloody Mary when putting a green patina on bronze? The bronze stays the same; you develop a rosy glow!
4. Harold O'Connor, writer of fact-filled manuals and workshop "trick-of-the-trade" master, presents "Workshop Practices."
5. Back to the "business" business. Ron McNeish, owner of two successful galleries in Pittsburgh, gave us "Publish or Perish vs. Produce and Profit." Ron, an articulate, humorous, man-for-all-seasons, showed slides of his galleries and their contents. He gave us the why and how of being in business as opposed to following the academic route. The pitfalls are many, the pleasures tasty, like "sleeping in late when I wish."
6. Business Meeting, Part II. Official end of conference.

CONFERENCE ORNAMENTS AND REFLECTIONS:

* Hannelore Gabriel putting in long hours in the impromptu book store.
* Anchor Tool and Supply Co. and Allcraft Tools displaying their goodies.
* Open house at the Craft Alliance Gallery on Sunday.
* Did you know that membership of SNAG, as of March '78, is 767 and about one-third of us came to the conference?
* The magic word used most often this year was "redundant." I can't wait to find out what next year's lucky word will be.
* Most poetic phrase: "slit the slot."
* What sign was Benvenuto Cellini born under, anyway?
* It's nice to know even big jewelry manufacturers can be stopped in their tracks by plain people doing ordinary things, like bumping off their wives and being shipped off to the pokey for 22 years. Trouble is, this was the only guy they had found who knew how to operate one of their sophisticated machines.
* Sam "Silver Switchblade" Beizer strikes again, ridding our ranks of pernicious perverts. O.K., you closet jewelers — come on out and expose yourselves!!!
* We found out why Marcia Lewis carries her torch so well — she studied with a guy who could weld two elephants together at a dead run.
* If the price of silver keeps going up, will John Marshall start using empty beer cans?
* Good advice for budding jewelry designers out to sell renderings to manufacturers: If the staff designer walks in, don't let your work sit on the table too long, because these folks have photogenic memories. Not to mention their cute noses and high cheekbones.

Don't blame me for some of this nasty gossip. It was provided by Fred and Eleanor's Wisconsin cuties, zonked out on Cyrano's ice cream sundaes. They were talking me out of doing a rerun of my Washington, DC emergency room number.

How can we thank Heikki Seppa and his gang enough for orchestrating a conference that gave us education, enjoyment, warm contact with so many interested and interesting people, and the inspiration to go back home and work harder?

Sam Scherr, noted after-dinner speaker and A.C.C. head honcho, summed it all up in a way that should not be misinterpreted, when he said we reminded him of a convention of mid-Western bankers. As I see it, the connotation is all positive. As a crafts medium-oriented group, I've found SNAG to be highly professional, serious, ethical, well-informed, full of energy and ambitious for knowledge. I see us as maintaining a traditional position as the aristocracy among craftspeople that stems from ancient times. Judging from this conference, we're still running a class act!

SNAG CONFERENCE
JUNE 8-9-10, 1978

OPENING COMMENT: "FROM CONCEPT TO CONSUMER: THE BUSINESS OF BEING A GOLDSMITH"

THE BUSINESS OF BEING A GOLDSMITH

Mary Ann Scherr, moderator

Last fall, many of us who are involved with large, medium, or very small production shops, were asked by Heikki Seppa, in consideration of this conference, to comment about our experiences as manufacturers.

This program — and this panel is the result. The panel is a combination of persons able to describe some of the universal actions confronting manufacturers — regardless of the size of the industry, or the scale of the product.

As a panel, we represent: the artist/designer, the manufacturer, the market-place — and Government assistance; and we've titled the program: "From Concept to Consumer: The BUSINESS of Being a Manufacturer" or "The PROCESS of Manufacturing."

I will confine my comments to a simple introduction of each panel member, thus insuring each person enough time to express a "Professional Position" and as important, permit the audience and guest speakers to interact. The program will follow a firm format, starting with brief introductory talks by the panelists. A coffee break will then allow time for the audience to submit signed questions and comments for any of the speakers. This exchange will be followed by a general, less formal open participation.

Before I introduce the panel, I wish to thank them for sharing their time, energy, and knowledge with us. The conference theme is of great importance to the goldsmith, and I know I represent each member of this group in telling you that we do appreciate your generous effort and support — and I think it appropriate to mention that each speaker is here at personal expense.

I am sure each of us is conscious of the power represented by the persons on this platform, so enjoy the connection, the moment, and the rare opportunity to gain insights into subjects — and into persons not often so accessible.

The guest panelists are: SAMUEL BIEZER: a goldsmith and an educator with the Fashion Institute of Technology, NYC; ERIC MARTIN, a goldsmith and a manufacturer with Rutherford, Martin , and Menke, Albuquerque, NM; IVY ROSS, a free-lance designer/goldsmith, NYC; RICHARD R. GILLESPIE, vice-president, Reed & Barton, Silversmiths, Taunton, MA; ED FABOR, owner and manager of Arron Fabor Gallery, NYC; GIL DONAHUE, with a job description almost longer than his talk, Assistant to the Director of Administration, Federal Mediation and Concilliation Service, Washington, DC—and a goldsmith — however, his subject with us is "Apprenticeships"; and myself, MARY ANN SCHERR, goldsmith/designer/educator with Kent State University — and a manufacturer.

Eric Martin (l) and Ivy Ross (r)

I believe I represent the smallest of the jewelry manufacturers in this group and though currently I am only "semi-in-business", having just moved the shop to NYC, I will describe the type of studio/shop I had owned and managed for over 15 years in Ohio.

As yet I have not decided upon a method or direction, though the shop equipment is installed and is ready for production. I have been an educator and a practing jeweler for 28 years. The manufacturing status occurred in 1963 through a large commission and a very close deadline.

Since that time I have divided my time between (equally) the metals/jewelry program at Kent State and an active shop employing from 3-9 skilled artisans, depending upon the work load. Most of production is unique, one-of-a-kind jewelry, commissioned by and designed for individual clients. Some projects, such as the current assignment with Reed & Barton, require a body of single model concepts from which volume production can be structured. Some promotional programs are contracted by large industrial companies, including Alcoa and U.S. Steel, and these projects are of special interest to me because the job requirements usually initiate experimentation with technical systems as well as related design considerations.

Field activities — such as Bloomingdale's Retail Sales-Promotion of jewelry, featuring 12 international jewelry designers and the current research and development of Body/Air Monitoring Devices, has consistently inspired investigations into unusual technology and uncommon materials.

These commissions pay salaries, support the ongoing research, and when time permits, subsidize show pieces. The shop functions as a commercial manufacturing facility, is registered with the U.S. government, and adheres to all required business laws and practices, including unemployment compensation, which is now paying those artists left in Ohio when I moved. We averaged 14 individual commissions and approximately 6 "limited production" type pieces each month. Lectures, workshops, and exhibition labor combine to fill each schedule with up to 40 working hours each week. Money earned is used for equipment, materials, production and salaries, with the exception of my own. My time is acknowledged in the monetary support of all related field activities — in conference participation, special electronic equipment requirements, research, and experimental programs.

In effect, the shop is less a tool for profit than a vehicle for pursuing serious, creative ventures. This approach is only possible because of an enlightened relationship with Kent State and an understanding mate who, often enough, has bailed me out of financial problems.

However, the profits earned, support the employees, the artisans, and at the same time — accommodate a need to originate directions which, for me, is a necessary and consistent personal reaction to my profession and a living condition. Thank you.

THE GOLDSMITH AS A FREE-LANCE DESIGNER

by Ivy Ross

I am now fortunate enough to be involved in an arrangement which allows me the freedom to continue my studies in metal in my own studio, while living on an income derived from working as a free-lance designer and consultant for the jewelry industry.

In the last two years, I have found both a need and desire expressed by the jewelry industry for goldsmith/designers like ourselves. Until recently it seems, jewelry designers had little or no experience in working directly with metal. They perceived their jobs as being concerned purely with image. The goldsmith who has creative talent and training in how to use it has the ability to extend and broaden the total design possibilities due to his direct experience with the metal and knowledge of technique.

However, having experience with both form and metal is not enough. Once must also be willing to work within the framework of the industry, being aware of the market place, the economics of jewelry manufacture and distribution and what is expected of the designer in the overall picture. Only against this background of knowledge can your creativity be put to its best use.

One of the most difficult adjustments the goldsmith goes through, when first starting to design commercially, is of learning what his market is — who is the type of person that will ultimately buy the piece he has designed. This can be a problem for many of us because in our own studios we are primarily concerned with personal expression of ideas, form and technique — to satisfy ourselves rather than a customer. But, once you understand the market, and the need to satisfy it, finding the right design solution can sometimes be as rewarding as the personal design challenges we solve in our studios each day.

Free-lance designing gives you the opportunity to pursue your own work pretty much on a full-time schedule. I have found the best arrangement to aim for is to have a continuing free-lance assignment with only a limited number of client companies — possibly only one. Such an arrangement will often require you to turn in a specific number of ideas or designs each week or month, in return for a guaranteed fee — whether or not each design is actually used. This kind of deal often results from a company having bought and been successful with a number of designs which you sold on a one-shot basis. Sometimes a company will make such an arrangement in order to insure exclusivity for all designs which you develop pertaining to their specific market.

However they are arrived at, arrangements such as this are beneficial to the goldsmith, not only providing secure income but also many other advantages which result from working closely with just one company.

In the beginning, though, it is important for you to explore all available areas of design until you find one which best suits your requirements, offers a market in which you can be most productive and provides you with creative satisfaction.

How to get started as a "free lancer"? Simply draw up a list of companies you might like to work for, in order of preference. Then begin to approach them with samples of completed works or drawings (preferably both) that even if you feel are not commercially viable in their present state, will indicate both a sense of design and experience with metal.

One word of advice: don't approach your first choice first — wait until you've had some experience with interviews, and know what kind of questions you'll have to answer.

I have found that most successful and progressive companies will be able to see your potential, if it exists, and at least give the goldsmith a chance of being a free-lance designer.

Good Luck!

THE CHALLENGE OF MARKETING

by Richard Gillespie

Five years ago, Reed & Barton was not in the jewelry business. In 1978, our jewelry sales will exceed 6 million — a significant part of our total volume of approximately 35 million.

We entered the jewelry business originally as a method of off-setting the drop in sterling silver sales. Today, the reasons for being in the business are far more complex.

The common elements of jewelry with our traditional business are:

1. We are dealing in precious metals, primarily sterling silver and more recently gold.
2. We have always attempted to offer the consumer good design and top quality products.
3. We are currently selling the leading department stores and jewelry stores across the country that account for a large percent of jewelry sales.

The uncommon elements are:

1. Jewelry is a fast changing business from a styling point of view versus the traditions of sterling silver. One of our top patterns was designed in the 1780's by Paul Revere. Our number "1" pattern was brought out in 1906.
2. We have never been in the fashion business.
3. We had no knowledge of the technical aspects of jewelry manufacturing. The worker that is skilled in grease buffing and polishing a sterling silver tray cannot adapt his skills to finishing an earring. We did not know how to solve problems of clasps, findings, hinges and related details of jewelry production.

In some cases we learned very quickly. In other cases we learned the hard way — from experience.

As most of you know, we launched our major effort in the jewelry business with our Signature V collection designed by Arline Fisch, Glenda Arentzen, Mary Ann Scherr, Lynda Watson and Ron Pearson.

Why did we elect to go that route rather than hiring commercial designers or buying a going concern? Three reasons: (1) We wanted to create excitement in leading department stores and jewelry stores with a totally new, imaginative and fresh approach to jewelry design. (Reed & Barton has, afterall, been thought of as a conservative old New England firm completely out of it when it comes to the world of fashion. Signature was in many ways the opposite of that image. It was totally new, innovative, daring and different.)

(2) No one — at least in our industry — had tapped the resources from the crafts world. This, in itself, generated interest in the trade — particularly with department stores.

(3) This diverse group of designers with totally different approaches and regional influences were closer to what the ultimate consumer wanted in jewelry than even our retail accounts. They deal directly with the consumer that wants something different. We are separated from the consumer by three layers — the salesman, the buyer, and the sales person.

As some of you may know, the Signature V Collection ran head on into a sharply declining market for sterling silver. In spite of the enthusiastic endorsement of the merchandising people and top management, most buyers were looking for ways to get rid of inventory.

In spite of this, this special design effort did accomplish some of our major goals:

(1) We had strong trade and consumer press coverage; (2) Display and merchandising support was excellent; (3) The industry realized that we were not just another manufacturer of spoon rings that were bent around the finger or wrist — but were dedicated to style, leadership and innovation in jewelry design and quality.

ARRON FABOR GALLERY–NYC
by Ed Fabor

I've got about seven minutes — or so I was told — to tell you about the gallery alternative for the goldsmith. In seven minutes, I can't do that.

But I would like to go quickly over a specific list of suggestions for the goldsmith/jeweler who is interested in marketing his or her work through a gallery, or who is interested in evaluating current business relationships. Then, if there's time, I'd like to mention some of the kinds of galleries and relationships that exist now to choose from as markets.

First, I think that the gallery offers the artist three basic areas of mutual concern: money, recognition and both market and critical feedback. These are the areas I'd like to touch upon today.

Many people — most people in fact — don't really like to talk about money. It's crude, it's in short supply, it's hard to talk about. True. However, there is one simple fact that must be dealt with by the artist and by the gallery: MONEY IS THE BASIS OF THEIR RELATIONSHIP. Recognizing this is the first step towards establishing a satisfactory relationship — and a long-term one — between gallery and artist.

Aaron Faber Gallery has existed for five years now. In that time, I've heard — and said — quite a number of things about artists and galleries. I've heard jewelers complain about being ripped off by galleries that mark up their work too high or that pay late; and on the other side, gallery owners complain about artists who are unreliable and unrealistic. On both sides I rarely hear the simple facts: that the relationship between artist and gallery is a desirable one (that frees both parties in certain areas) that is **symbiotic** and is based more often than not, on **profitability.**

It is often said that neither side is a necessary evil. Far from it. For the business man, working with the extraordinarily inventive works of artists is a daily reward; for the artist, being free to create instead of sell can be a benefit — and having an avocation become a vocation, a unique experience.

Specifically, then, if you are the kind of person who enjoys people, who likes to attend craft fairs and talk about and sell your own work, the gallery alternative may not be for you. Equally, if you are not comfortable with making a profit, if you would prefer a co-op kind of arrangement, then set one up. Both the gallery and the artist, to enter into this relationship, must be interested in making a profit — but this cannot be the only interest.

The second quality of the gallery is recognition. The gallery seeks — or should — to provide recognition for the artists it represents. Basically, there are two kinds of recognition. The first is to provide a public for your work. The gallery may or may not be mentioned in *Craft Horizons, The New York Times* or *Art in America,* but it should be able to sell your work on a regular basis — which simply means that it is able to find a clientele, or public to collect and appreciate your work.

This is, by the way, the toughest job for most galleries and even though established, a gallery may have trouble at first finding the clients for a new artist that they have agreed to show. It therefore usually becomes an "investment" for the gallery comparable to the "investment" the jeweler makes in time and materials — this investment may take six months to one year to establish the artist in the market. The other aspect of recognition is publicity — reviews, features in periodicals, publicity of any sort that will help to promote the visibility of the artist. This is always a major part of the gallery activity; by promoting the artist it generally promotes itself; gains recognition in the marketplace and increases its ability to provide a supporting public. It should become obvious that for a successful sustained promotional effect the gallery must have at least a regional exclusive in showing the work for a specified period of time or a particular dollar value.

However, choose a gallery not because of publicity but rather on its ability to sell. Recognition is a secondary factor to the ability to produce sales and a market.

The third important area is feedback. The praise of peers and friends is not always the most helpful. An honest critique gives the artist perspective and an analysis of style and technique that will affect market accessibility. Equally important is the ability of the gallery to direct comments about what is happening in the marketplace — that pearls especially baroque are enjoying a comeback, etc. Necessary information, especially about pricing is an essential part of gallery feedback. Also information regarding sources of supply, particularly gemstones and findings, can be crucial.

The gallery should act as a clearing house — what sells, for how much, is it made well and technically accomplished? These are general guidelines— if I talk to you about my gallery, Aaron Faber, our focus is a more refined one.

We are at the center of a major cosmopolitan marketplace. Our new duplex gallery, located at 666 Fifth Ave., New York, is also in the center of the art world. The Museum of Modern Art is across the street, while the Craft Museum — for the moment at least — is down the block. The gallery features only precious metals. While there is interesting work being done in acrylics and base metals, we find most people will consider jewelry as art only if it is *fine*, i.e., *precious* metals and stones. Aaron Faber is a consignment gallery taking 50% of the selling price as commission. It attempts to represent a cross-section of American jewelry design. We are also developing a market for object art with a major show planned for this September of holloware.

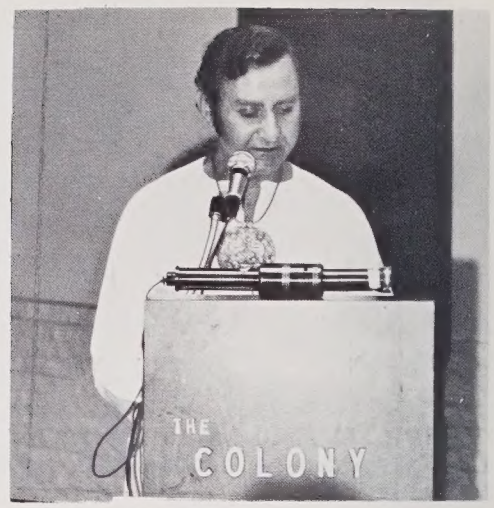
The artists we represent generally do both production and original jewelry; however, the emphasis of the gallery is on one-of-a-kind. This accounts for the majority of sales. Each artist is required to have at least 10-15 pieces, a balanced collection, to begin showing in the regular collection. The work has to be left for a period of time not less than 3 months. We expect that after 18 months the gallery must produce minimum annual sales in excess of $2500 wholesale, with the long-term objective of $10-$1500 annual sales per artist. Aaron Faber's prime market is gold jewelry from $100-$500 wholesale, although silver, especially earrings and expensive gemstone pieces, make the price range from $40-$5,000 retail.

A fairly successful commission system is becoming more important as a means of income for the gallery. The artist is contacted with the details of a project, told how much to expect from the gallery, and decides if he or she wants to accept. The process takes 4-6 weeks. Aaron Faber often participates in the development of artists we represent by occasionally getting more actively involved: providing gemstones, metals and specific themes for exhibitions.

By the way, we are talking of galleries — specialists — not about the department store buyer, catalogue houses and commercial enterprises. That can be the subject for another discussion at another time.

VIEWPOINT TWO/SNAG/ST. LOUIS CONFERENCE 1978

by Anne Taussig



Oppi Untracht

You say you want to be a goldsmith and make a living at it, too? Well, if you attended SNAG's conference this June in St. Louis, you went home with a "Conference Survival Kit" full of notes on how to do just that — not to mention how to train to be a marathon runner by running to the arch with the "Rouge Streakers" or how you could have made 380% on your investment if you bought colored stones ten years ago.

One of the highlights of the convention came early in the program with a talk by Oppi Untracht, noted author from Finland, whose life has become committed to two main areas, metalwork and jewelry and the arts of S. E. Asia. The author of *Metal Techniques for Craftsmen,* Oppi's name is familiar to all of us, but few knew him personally until the conference as the kind man and thoughtful philosopher that he is. His travels around the world researching, writing, and photographing jewelry bring an insightful perspective to the field. As Oppi reviewed the world situation relating to jewelry, his message came across strong and clear— "Americans are the most fortunate people in the world."

He expressed concern that art jewelry in the U.S. is not a commercial success, being a producer of an academic not a commercial environment. "This gives the field a certain unreality. I almost think at times there are too many art jewelers being trained." He advised that students be trained to think of earning a livelihood through their own work.

Two charts Oppi designed spurred great interest in the audience, the first one of functions that jewelry serves the wearer from functional, artistic and official use to contemporary and traditional concepts. Each one in some way is intended to project an impression of beauty, eroticism, status, amusement or rebellion. The second chart, "A Polarized Convocation of Jewelers", or as he nicknamed it "A seating plan of the jewelry world", led him to tease the audience with the idea of rearranging them according to it. It's unlikely that any speciality of the jeweler's field was omitted from the chart which aside from the obvious titles of "historic jeweler" and "artistic jeweler" also included such minorities as the "rebel jeweler", the "anti-jewelry jeweler", the "therapy jeweler" and the "pseudo-folk" jeweler. In conclusion, Oppi compared philosophical attitudes of western and traditional jewelery creations and presented a slide lecture of the traditional jewelry of India which was quite an education. As Oppi pointed out, "Studying the jewelry of India is like studying the history of jewelry."

In the afternoon of that same day Marcia Lewis presented her technical paper on Tungsten Inert Gas Welding, a very clear, thorough review of her techniques. In speaking of her welding instructor, Marcia said, "Walter could weld elephants together at a dead run." But then she can weld supersonic planes together at Mach 2, so what's new? My only regret was that everyone wasn't down at the arch to hear Marcia when she ran her hand along the base of it and cried, "What a bead."

Gilbert Donahue's talk on "Government's Presence in the Craft Community" was an urging to all of us to take advantage of government's offerings. He suggested that as a Society we establish a government relations committee at the federal, state and local levels.

The second day of the conference brought the official christening of the conference theme "From Concept to Consumer — The Business of Being a Goldsmith" — with the introduction of Mary Ann Scherr's panel: Eric Martin, Richard Gillespie, Samuel Beizer, Ivy Ross and Ed Faber. Sam Beizer, a professor at the Fashion Institute of Technology and consultant for designers such as Peretti, McFadden and Tiffany, was direct and uncompromising in his advice. "Don't be a closet jeweler. And don't get discouraged; even if it takes getting thrown out of 20 out of 25 stores, get your work into retail stores. People are buying a tremendous amount of jewelry. The market is there. It's a question of taking a small percentage of those sales for the kind of jewelry being made by people in this room. There are 24,000 retail jewelry establishments in this country. The jewelry industry is the only industry that during the last three years, during a recession, increased employment by 20% every year. I've talked to audiences like this who are all store owners and they ask me 'How can we find out who is making this kind of jewelry; they never step into our stores?' "

Ivy Ross, a young woman who has come a long way in a short time in the jewelry industry as a freelance designer, is now designing jewelry and contracting it out under her company's name. She advised those of us interested in freelancing to approach the companies we are interested in designing for with samples of work and drawings. "The way to start out is to sell designs on an individual basis; at that point you can expect about $25-$35/design. It could just be in the form of a pencil sketch."

Ed Faber, owner and manager of Aaron-Faber Gallery in NYC which exhibits one-of-a-kind contemporary metalsmithing and jewelry of goldsmiths throughout the U.S., explained the gallery owner's perspective. Potential exhibitors are reviewed upon sending him usually a letter accompanied by slides and a biography. He looks for a personal statement in a group of work by the artist (10-15 pieces) which can be felt by the passerby. "If you want gallery representation, you've got to show imaginative work. It's the same kind of representation commonly understood in the art world. Consignment, regrettably is the only way that you can have and build an exciting marketplace and gain access to it."

Eric Martin, jewelry manufacturer and designer and owner of Rutherford, Martin and Menke, Inc., emphasized the problems associated with growth in a business like his that is working with volume. He advised, "If you approach a volume buyer, like a department store, and you sell them an item on a volume basis, you HAVE to be able to produce it on time."

Richard Gillespie, Vice President of Marketing for Reed and Barton, showed an audio-visual presentation of the Signature V collection. Speaking of working with designers outside of Reed and Barton, as this particular collection does, he explained, "As a manufacturer we cannot be a leader without broad design input. That can't be done with an internal staff. You have to have diversification of design and that means worldwide search for the creative input." As far as the possibility of doing another such collection, he explained, "It's difficult to get a concept across with five different designers, and far easier with a single designer. In the future that will probably be our effort."

Another point that came out during the question and answer section of the panel was that publicity was very important. Go to your local newspaper and tell them what you are doing, exhibits, etc. Include any articles as part of your portfolio. It helps you get into the door of retail jewelers.

Gary Hansen, a gem dealer from St. Louis and co-sponsor of the "American Goldsmiths—Now" exhibit held in conjunction with the convention, gave some highly pertinent advice on dealing with gems, gem dealers and customers interested in buying stones. "If someone comes to you as a jeweler to make a ring, and wants a stone, your piece is already sold. What you need to do is educate them about gemstones. People want to buy value and to buy value, they must buy quality." If a customer only has a limited amount of money to spend, advise him to choose the best quality stone available for the money; i.e., better a high quality green garnet than a poor quality emerald. No matter how well designed your ring may be, if you have a poor quality gem in it, you have a poor quality ring. "People are more and more interested in tangible investments." Ninety percent of the investment stones Gary sells are between $500 and $3000. "Most people can afford that, and you don't have to go with the traditional sapphire, ruby, emerald and diamond."

Marc Paisin, a lawyer-metalsmith from Emeryville, CA, offered a nuts and bolts practical account of legal advice for metalsmiths. Areas to be covered in his talk were copyrights, artist-dealer relationships, artist-customer relationships, taxes and artist-museum relationships. With all of the individual questions which Marc so patiently answered for us, I'm afraid he wasn't able to cover all of the material he had hoped to. (Hey, Marc, how about a supplementary article to the Journal?) A few bits of advice he did pass along: "Copyrighting is a basic protection right we all have to protect our creations and designs from being produced by others. Criteria for copy-

righting: 1) the work must be original, 2) it must have a minimal level of creativity. For your whole lifetime, plus 50 years thereafter, you are protected. Your heirs inherit the copyright." Ask for form VA from U.S. Copyright Office, Library of Congress, Washington, DC 20559. For a commonlaw copyright which you can have automatically without making an application to DC, on large metalwork put, for example, c 1978 Ima Metalsmif. On small pieces, like rings, you can abbreviate it to c alongside your hallmark.

Concerning contracts, in all relationships, Marc's main advice was to be sure that there is a clear agreement in all areas between the two parties, whether it be insurance, shipping, payment terms, percentage you are to receive of the sale, termination dates, etc.

And, one of the more interesting tidbits that came out of the discussion on taxes was that, speaking of deductible, the Conference as an educational seminar in furtherance of your profession is deductible. (Keep your receipts.)

Following the first two days of programs, we shared an evening together at Washington University — the opening of "American Goldsmiths—Now", open house at W.U.'s metalsmithing studio, presentation of the Zilker Film Festival (a history of SNAG and a jewelry slide review), and finally a dinner-dance.

The final day of the convention began with Gary Griffin's technical paper entitled "Machine Tool Technology: An Aesthetic Application." Gary reviewed the variety and quality of applicable uses available with machinery. As his paper states, he seeks "to nourish our aesthetic vocabulary which consequently may demand the use of technology."

Following Gary's informative and, by the way, beautiful slide presentation, Douglas Steakley talked about his cooperative workshop and gallery in Carmel, CA. It would seem that Doug's success comes mostly from his understanding nature. He spoke frequently of the necessity of all involved in a cooperative being able to interact and exchange ideas for the sake of all. They do few commissions and encourage customers to buy their completed designs. Available to customers, to get a sense of the personality of the designer-craftsman whose work interests them, is a resume, photograph of the designer, an attitude statement by the designer, and at least 6-9 pieces by that person. Concerning personal financing, Doug suggested a solution he has used, which is to have investors buy inventory (jewelry) to put into the gallery. Fifty percent of his customers are repeat.

At lunch that day a "Stump the Stars" or technical question box answering session was held. Did anyone ever find out what sign Benvenuto Cellini was born under? The idea for the question session was well received; perhaps a second annual "Stump" will be in line.

Harold O'Connor gave his presentation on "Workshop Practices" following lunch, describing his personal techniques and work-saving hints.

Ron McNeish concluded the conference theme program with his talk, "Publish or Perish vs. Produce and Profit." Ron has been the owner of The Goldsmith Shop in Pittsburgh for 16 years, and the owner of The Collection, a unique wedding ring shop contributed to by twelve goldsmiths. The major portion of his work is commissioned one-of-a-kind pieces for individuals and corporations. Ron is a true businessman with a careful constant watch on time and money. And because he is so conscientious, he is rewarded with "being able to sleep in late when I wish." Proof positive came with slides of his work — classic designs, although he doesn't consider himself a designer, and a final slide of his Mercedes.

A review of the conference is incomplete without a much deserved thank you to all those who made it possible. Sally Wehrman, John Baltrushunas, Heikki Seppa and I did a lot of planning, but when it came down to the wire, we couldn't have done it without: Sean Gilson, Gifford Noland, Ken Wehrman, Frank Finck, Teresa Callahan, Lynn Duggan, Matt Meis, Sue Kessler, Margie Backup, Blythe Kupferberg, Jill Paskow, Marcia Gilbert, Janet Vanek, Vernon Theiss, Virginia Julyan, Camilla Hinchman, Scott Small, Scott Barton, Travis Ogden, Cheryl Nicholas, Sue Miller, Nicholas Moon, Nancy Pate, Rose Marie Lynch and Ken Doza.

AMERICAN CRAFT SEMINAR OPENS AT THE VATICAN

Opening July 10 in the Synod Hall at the Vatican: *Craft Art and Religion,* a major four-day seminar on American crafts, sponsored by the Smithsonian Institution and the Vatican Museum. Under the guidance of the Committee of Religion and Art of America, leading American scholars, curators, collectors, and craftsmen discussed and explored the artistic and inspirational significance of craft art. In the Modern Gallery of the Vatican Museum a special exhibition of over 40 important American craft art works was exhibited.

Craft Art and Religion, the Committee of Religion and Art of America's second International seminar, is in keeping with Pope Paul's desire to encourage deeper spiritual inspiration among artists. An admirer of modern art, Pope Paul VI encouraged the creation of the Vatican Gallery of Modern Art, which opened in 1973 in the Borgia Apartments adjoining the Sistine Chapel.

The seminar made a considerable contribution toward resolving curators' and collectors' questions regarding the articulation of universal standards for art in craft materials, such as ceramics, fiber, glass, metal and wood. The paper delivered at the seminar by leading curators and directors of American museums and by American craftsmen not only gave the history of American crafts, but was concerned with the opinions and goals of the artist and the prospects for the future. The seminar also endeavored to apprise the world of art and religion of the opportunities each offers the other and encouraged a deeper interrelationship.

The Honorary Chairman of the seminar is U.S. Senator Claiborne Pell of RI. The Chairman of the seminar is Winton Blount, former Postmaster General of the U.S. and a well-known collector of American art. Also closely involved in the creation of the seminar and exhibition of American crafts at the Vatican are Terence Cardinal Cooke, Archbishop of NY and President of the Committee of Religion and Art of America; and Lawrence Fleischman of Kennedy Galleries of NY and Vice President of the Committee. The chairman of the Planning Committee for the seminar is Mrs. Robert L. McNeil, Jr. of Philadelphia.

For the first time, American crafts were exhibited at the Vatican Museum the treasure house of Renaissance art. Over 40 American craft art works were selected by leading crafts authorities for display in the Modern Gallery. The selecting jury consisisted of Lloyd E. Herman, Director of the Renwick Gallery, Washington, DC; Elena Canavier, Advisor for the Arts to Joan Mondale, wife of the Vice President of the U.S.; and Paul J. Smith, Director of the Museum of Contemporary Crafts, NYC.

A catalogue illustrating the unique craft art works in the exhibition includes two essays giving a brief history of the development of the craft art in the U.S., one by Lloyd E. Herman and one by Charles F. Hummel, Curator, Henry Francis de Pont Wintherthur Museum. The catalogue is available to the public through the Office of the Committee for Religion and Art of America, 1011 First Ave., Suite 1920, New York, NY 10022.

The Committee of Religion and Art of America is an ecumenical organization concerned with bringing important American art work to the Vatican Gallery of Modern Art. In 1976, the committee organized the first international seminar at the Vatican, which had as its theme, "The Influence of Spiritual Inspiration of American Art." With its second international seminar, "Craft Art and Religion," the committee hopes to draw the attention of religious leaders to artists working in craft art in order to enhance liturgical development within their communities.

The Smithsonian Institution and the Vatican Museums, through their sponsorship of the Seminar, have created the opportunity for in-depth exploration into the artistic and inspirational significance of craft art works. With the gathering of collectors, curators, artists and scholars of craft works, the seminar brought about a better understanding and the need for acceptance of crafts in the liturgical world.

SEMINAR OFFERED INSIGHTS FOR CRAFT RETAILERS

by Carolyn Kriegman

For the first time, American Craft Enterprises, Inc. offered a breakfast seminar for craft buyers on Tuesday, June 20, directly preceding the opening of the 1978 Northeast Craft Fair. Phyllis Sweed, Editor of *Gifts and Decorative Accessories*, and Ruth Henderson (Mrs. Skitch Henderson), owner of the Silo in New Milford, CN, shared their insights on buying and marketing fine crafts.

The March issue of *Gifts and Decorative Accessories* focused full editorial attention on crafts. Ms. Sweed set forth the appraisal that the most important professional and dynamic crafts offered in the marketplace are being created right here in the United States. She feels American retailers should recognize the talent resource they have close at hand and be alert to the growing consumer appetite for the individually created object.

Ms. Sweed offered seminar registrees guidance on spotting trends which are known to first appear in craft markets. A most recent example, soft sculpture appeared a number of years ago in craft fairs, but is only now enjoying vast consumer attention, appreciation, and purchase at all retail levels throughout the country.

Mrs. Henderson, sensing the growing vitality of the crafts movement, opened a gallery in 1974 adjacent to her previously established and vastly popular Kitchen Shop in one of the twin silos on her farm. Her month-long feature exhibits have proved an exciting outlet for her own collecting instincts as she has always haunted the crafts centers of Europe and the United States. Her affection for her discoveries, shared enthusiastically with her yet her clients have lead many to claim that she brought spirit, taste and excitement to Bendel's or Bloomingdale's to Western Conn.

Mrs. Henderson is well aware of some of the pitfalls common to craft shops and enlightened seminar registrees on how to avoid and defeat the problems. She also discussed some of the successful promotional techniques she has developed. Her interests in her community are as varied as the selection of crafts in her shop; she is the only woman serving as a member of the Board of the New Milford Bank and Trust Co. Her interest in health and exercise led to her role as Commissioner of the Town Park and Recreation Department, which has recently developed an innovative community project — the "Trim Yourself Path" — which was dedicated on July 13.

Both Mrs. Henderson and Ms. Sweed were amply prepared to discuss what buyers should expect when they deal with craftspeople and how to prepare for production capabilities which are limited by the time it takes to personally create each piece. The speakers assured buyers that crafts are addictive and can be a profitable merchandising item if they are purchased and presented with concern and conviction.

SHIPPO YAKI EXCURSION/ ENAMEL TOUR OF JAPAN

by Kay Whitcomb

Seven American enamelers had the fantastic opportunity to be part of the opening ceremonies for the 1st International Shippo Exhibition, Tokyo, May 9. This tour also included visits with the enamel masters of Japan, including Keiichi Saito, Hiroaki Ohta, and the enamel living treasure, Giichi Hayakawa, a director of Ando Shippo. These Japanese visits were arranged by Michitoshi and Toshiko Tanaka for Kay Whitcomb. Mezura Magoshi gave us a fabulous day in Kyoto, and we also went to Mashiko and visited the ceramic studios of Tatsuzo Shimaoka and Hamada museum. The cherry on top of this tour was the Festival at Nikko which gave us a peek into the antiquity of their culture.

Arrangements for our second day of tours were made with the Tanakas to visit Mr. Saito, a former teacher of Toshiko, on the outskirts of Tokyo. Saito recently had published his book on his repousse and foil work on large vases which is a unique technique of his. He fired a piece while we watched and demonstrated his repousse method on copper set in pitch. We then visited the school of Shigeki Hayashi near the Meiji Shrine. That evening members of the exhibition committee invited us to Zaburo for Tempura, a Japanese dinner.

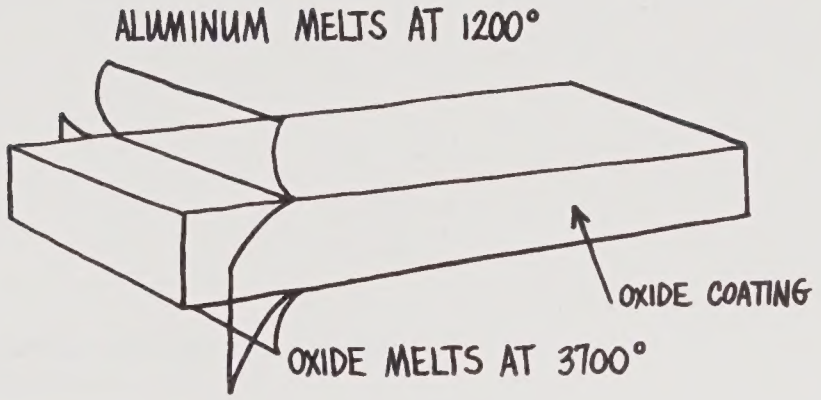
The show opened with ribbon cutting by Y. Yamawaki, president of Exhibition committee. He is one of the ten top metal artists and a former professor at the Tokyo School of Fine Arts, one of six jurors of this exhibition. The awards were made to the Japanese enamelers by Toshiko Sano and Mr. T. Tanaka, assistant professor at the Tokyo School of Fine Arts; besides Mr. Yusen Aida, president of the Enamelist Guild; Hiroaki Ohta, master artist-craftsman; Keiichi Saito, master artist-craftsman, teacher; and Mr. Y. Ida whom I believe is also a living treasure. The award ceremonies were held several blocks away from Ymazaki Gallery, followed by a reception luncheon. This exhibition had been sponsored by Mr. Toshifumi Magori, Club des Amis de l'Europe et des Artes, who proposes to keep the International section through September for the World Craft Council meetings in Kyoto.

Kyoto—A city with many shrines with Nijo Castle opposite the International Hotel. That first afternoon we visited the Inaba Cloisonne factory and saw some of their artisans making cloisonne. Mezura Magoshi, prize winner at the exhibition gave us a delightful day with rides to the shrine at base of mountain which had early Japanese nail heads with enamel. We also visited the metalsmith who beats his forms, Syumei Tanaka, then lunch at a Japanese restaurant and a visit to Magoshi's school. She has a hundred students.

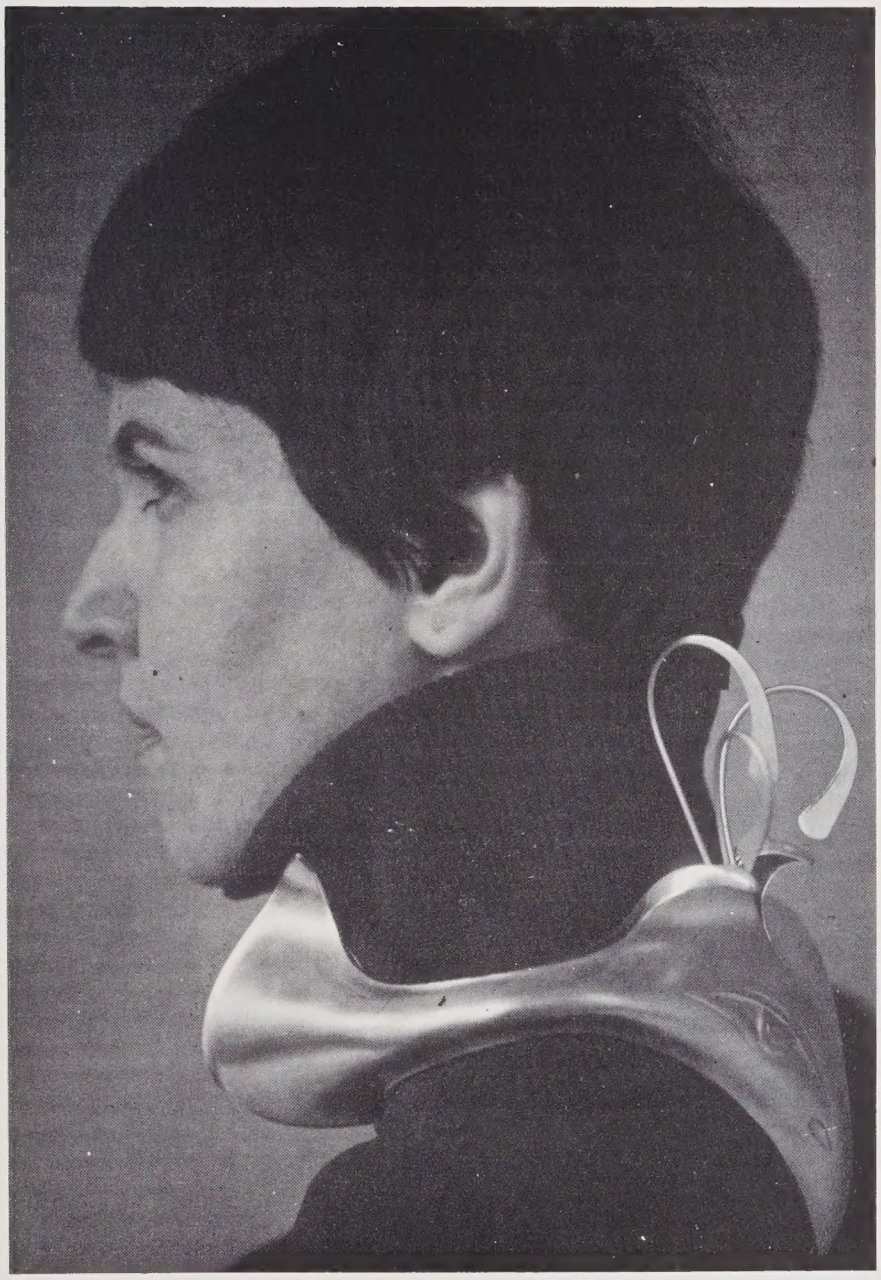
Our next journey took us by boat through the inland sea to Takamatsu, the beautiful park, and mountain shrine before departing for the warehouse town of Kurashiki. From there we went to Osaka where our Japanese member of Enamel Guild: West member lives. Her husband is a sales manager for 'Holbein' art supplies — we hope to have American enamel supplies imported through Holbein. When I talked to the Japanese enamel supplier, he estimated that there are 100,000 enamelists in Japan. The visits for this tour grew out of the Japanese's U.S.A. visit to our International Festival of Enamel, September 1976, for I had organized some interesting visits for them in San Diego.

Nagoya — We went to Ando Shippo to meet the enamel living treasure, Mr. Giichi Hayakawa. He makes the enamels for the Imperial household and showed us one that was delicately exquisite with the Imperial symbol. On May 10, he was honored by the Emperor, and he had recently completed an enamel for the Emperor's visit to Brazil where there is a large colony of Japanese. We saw some of their workshops, then had tea in their museum of antique enamels. From there we went to the Trade Center to see Ohta's mural representing spring, summer, and fall, incorporating the owl, a symbol of this area. Mr. Ohta is a 3rd generation enameler and his son has just finished at the Academy.

In Tokyo I talked with Toshiko Sano and Mr. Magori about a San Diego-Yokohama sister city exhibition. As we left the airport I was deluged with gifts.



METALLURGICAL ASPECTS
General Information
by Marcia Lewis



Marcia Lewis, creature collar, 6061 series aluminum, chased, forged, welded, 4½"x6"x7½"

In high-purity form aluminum is soft and ductile. Most commercial uses, however, require greater strength than pure aluminum affords. This is achieved in aluminum first by the addition of other elements to produce various alloys which singly or in combination impart strength to the metal. Further strengthening is possible by means which classify the alloys roughly into two categories: non-heat-treatable and heat-treatable.

***Non-heat-treatable alloys**—The initial strength of alloys in this group depends upon the hardening effect of elements such as manganese, silicon, iron, and magnesium, singly or in various combinations. The non-heat-treatable alloys are usually designated, therefore in the 1,000, 3,000, 4,000 or 5,000 series. Since these alloys are work-hardenable, further strengthening is made possible by various degrees of cold working, denoted by the 'H' series of tempers. Alloys containing appreciable amounts of magnesium when supplied in strain-hardened tempers are usually given a final elevated-temperature treatment called stabilizing to insure stability of properties.

***Heat-treatable alloys**—The initial strength of alloys in this group is enhanced by the addition of alloying elements such as copper, magnesium, zinc and silicon. Since these elements singly or in various combinations show increasing solid solubility in aluminum with increasing temperature, it is possible to subject them to thermal treatments which will impart pronounced strengthening.

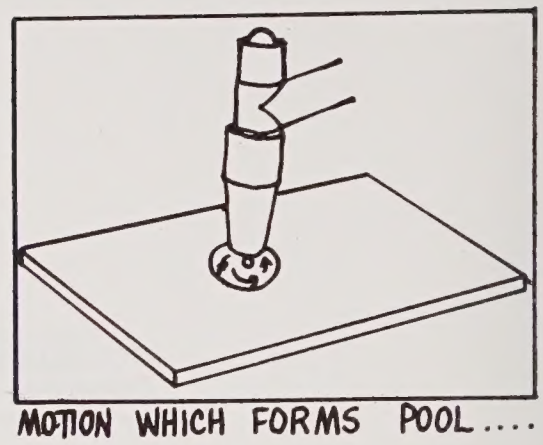
The first step, called heat treatment or solution heat treatment, is an elevated-temperature process designed to put the soluble element or elements in solid solution. This is followed by rapid quenching, usually in water, which momentarily 'freezes' the structure and for a short time renders the alloy very workable. It is at this stage that some fabricators retain this more workable structure by storing the alloy at below freezing temperatures until they are ready to form them. At room or elevated temperatures the alloys are not stable after quenching and precipitation of the constituents from the super-saturated solution begins. After a period of several days at room temperature, termed aging or room-temperature precipitation, the alloy is considerably stronger. Many alloys approach a stable condition at room temperature, but some alloys, particularly those containing magnesium and silicon or magnesium and zinc, continue to age-harden for long periods of time at room temperature.

By heating for a controlled time at slightly elevated temperatures, even further strengthening is possible and properties are stabilized. This process is called artificial aging or precipitation hardening. By the proper combination of solution heat treatment, quenching, cold working and artificial aging, the highest strengths are obtained.

***Clad Alloys**—The heat-treatable alloys in which copper or zinc are major alloying constituents, are less resistant to corrosive attack than the majority of non-heat-treatable alloys. To increase the corrosion resistance of these alloys in sheet and plate form they are often clad with high-purity aluminum, a low magnesium-silicon alloy or an alloy containing 1 percent zinc. The cladding, usually from 2½ to 5 percent of the total thickness on each side, not only protects the composite due to its own inherently excellent corrosion resistance, but also exerts a galvanic effect which further protects the core material.

Special composites may be obtained such as clad non-heat-treatable alloys for extra corrosion protection, for brazing purposes, or for special surface finishes. Some alloys in wire and tubular form are clad for similar reasons and on an experimental basis extrusions also have been clad.

***Annealing Characteristics**—All wrought aluminum alloys are available in annealed form. In addition, it may be desirable to anneal an alloy from any other initial temper, after working, or between successive stages of working such as in deep drawing.



Effect of Alloying Elements

1,000 Series—Aluminum of 99 percent or higher purity has many applications, especially in the electrical and chemical fields. These alloys are characterized by excellent corrosion resistance, high thermal and electrical conductivity, low mechanical properties and excellent workability. Moderate increase in strength may be obtained by strain-hardening. Iron and silicon are the major impurities.

2,000 Series—Copper is the principal alloying element in this group. These alloys require solution heat-treatment to obtain optimum properties; in the heat treated condition mechanical properties are similar to, and sometimes exceed, those of mild steel. In some instances artificial aging is employed to further increase the mechanical properties. This treatment materially increases yield strength, with attendant loss in elongation; its effect on tensil (ultimate) strength is not as great. The alloys in the 2,000 series do not have as good corrosion resistance as most other aluminum alloys and under certain conditions they may be subject to intergranular corrosion. Therefore, these alloys in the form of sheet are usually clad with a high-purity alloy or a magnesium-silicon alloy of the 6,000 series which provides galvanic protection to the core material and thus greatly increases resistance to corrosion. Alloy 2024 is perhaps the best known and most widely used aircraft alloy.

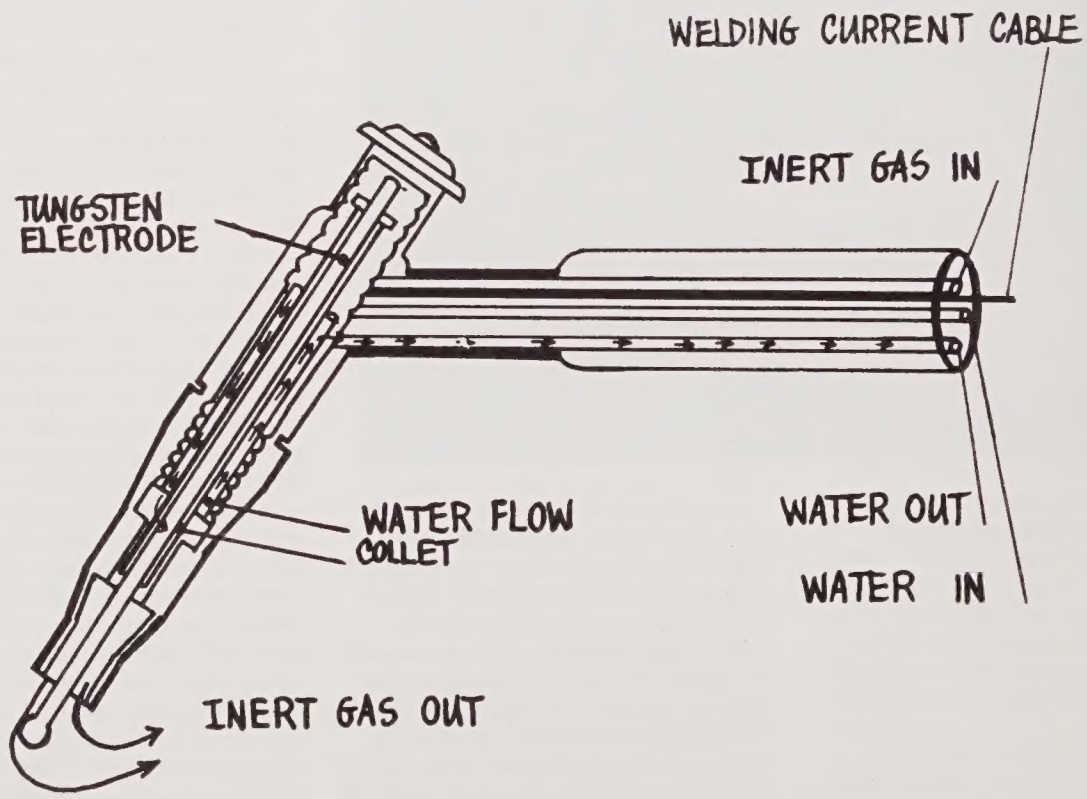
***3,000 Series**—Manganese is the major alloying element of alloys in this group, which are generally non-heat-treatable. Because only a limited percentage of manganese, up to about 1.5 percent, can be effectively added to aluminum, it is used as a major element in only a few instances. One of these, however, is the popular 3,003, which is widely used as a general-purpose alloy for moderate-strength applications requiring good workability (good for castings).

***4,000 Series**—Major alloying element of this group is silicon, which can be added in sufficient quantities to cause substantial lowering of the melting point without producing brittleness in the resulting alloys. For these reasons aluminum-silicon alloys are used in welding wire and as brazing alloys where a lower melting point than that of the parent metal is required. Most alloys in this series are non-heat-treatable, but when used in welding heat-treatable alloys they will pick up some of the alloying constituents of the latter and so respond to heat treatment to a limited extent. The alloys containing appreciable amounts of silicon become dark gray when anodic oxide finishes are applied and hence are in demand for architectural applications.

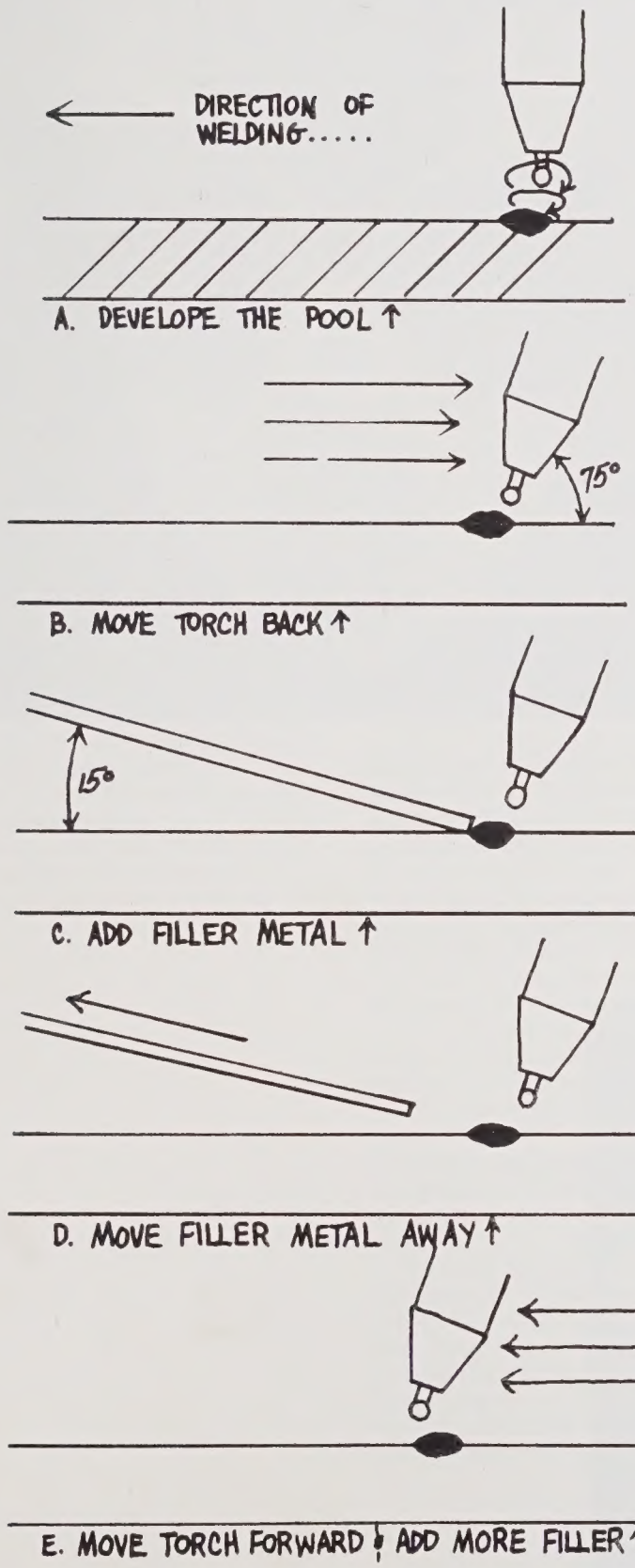
***5,000 Series**—Magnesium is one of the most effective and widely used alloying elements for aluminum. When it is used as the major alloying element or with manganese, the result is a moderate to high strength non-heat-treatable alloy. Magnesium is considerably more effective than manganese as a hardener, about 0.8 percent magnesium being equal to 1.25 percent manganese, and it can be added in considerably higher quantities. Alloys in this series possess good welding characteristics and good resistance to corrosion in marine atmosphere. However, certain limitations should be placed on the amount of cold work and the safe operating temperatures permissible for the higher magnesium content alloys (over about 3½ percent for operating temperatures above about 150 F) to avoid susceptibility to stress corrosion.

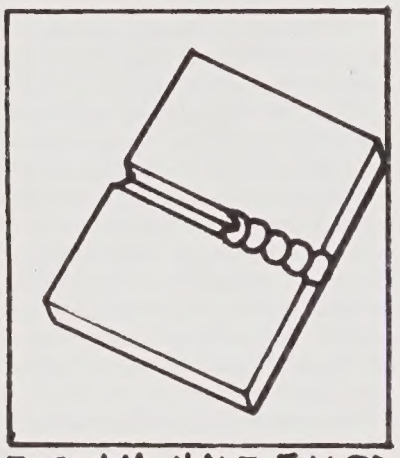
***6,000 Series**—Alloys in this group contain silicon and magnesium in approximate proportions to form magnesium silicide, thus making them heat-treatable. Major alloy in this series is 6061, one of the most versatile of the heat-treatable alloys. Though less strong than most of the 2000 or 7000 alloys, the magnesium-silicon (or magnesium-silicide) alloys possess good formability and corrosion resistance with medium strength. Alloys in this heat-treatable group may be formed in the T4 temper (solution heat-treated but not artificially aged) and then reach full T6 properties by artificial aging.

***7,000 Series**—Zinc is the major alloying element in this group, and when coupled with a smaller percentage of magnesium results in heat-treatable alloys of very high strength. Usually other elements such as copper and chromium are also added in small quantities. Outstanding member of this group if 7075 which is among the highest strength alloys available and is used in air-frame structures and for highly stressed parts and lathe turned forms.



ALUMINUM: WELDED & WEARABLE
by Marcia Lewis


DIRECTION OF WELDING.....
A. DEVELOPE THE POOL ↑
75°
B. MOVE TORCH BACK ↑
15°
C. ADD FILLER METAL ↑
D. MOVE FILLER METAL AWAY ↑
E. MOVE TORCH FORWARD ! ADD MORE FILLER ↑


F. SEAM HALF FILLED

Metal ornaments designed to be worn have been made traditionally of gold, silver, copper, or alloys thereof. Because of the weight factor of the metals, the ornaments have had to be thin walled, two-dimensional, and small in scale. The ornaments also could decorate only parts of the body strong enough to support them.

The purpose of this paper is to acquaint the reader with the advantages and disadvantages of utilizing aluminum as a material for construction of wearable ornaments. Aluminum does not always solder well because of its oxide layer, so a welding method known as Tungsten Inert Gas (hereafter referred to as T.I.G.) is described and can also be useful while working in gold, silver and copper.

All of the following information can easily be obtained from a multitude of written materials on aluminum and its use in industry today. To briefly acquaint the reader with the type of aluminum this paper deals with, the following description is offered.

Seven major alloys of aluminum are achieved from the ore called Boxite, when it is combined with other materials such as zinc, magnesium, and copper. Each alloy has its own unique character and quality.

The 1,000 series is very soft and commonly used in electrical wiring. It can be forged forever and does not work harder.

The 3,000 series is most often employed in castings. It has the highest success factor in solid, pit-free vacuum casting.

The 50-51,000 series and the 60-61,000 series are what the construction industries depend on for long lasting, dependable building of airplanes, houses, ships, etc. These are also the alloys which weld most successfully.

The *Aluminum Welder's Training Manual and Exercises* is a little book which simply and clearly describes T.I.G. welding. The pieces completed for this paper were welded on a variety of arc welding machines. Each machine had both an AC and a DC current as well as a high frequency switch and remote foot control. Because the pieces were constructed from thin sheet aluminum, only 50 to 75 amperes were utilized, but the machines were equipped with a minimum of 250. In industrial welding, the filler rod employed is usually an alloy of the base metal plus a stronger alloy so as to insure a strong bond. I chose to make filler rod from strips sheared from the metal the pieces were formed from so as to insure identical coloration in the weld. It proved to be strong enough for my purposes.

The advantages and disadvantages of aluminum: The advantages to using aluminum in making wearable ornaments are somewhat overshadowed by the disadvantages. Its weightlessness allows the designer to be free to work on a large, three-dimensional scale. Fantastic colors can be obtained by a plating-type process called anodizing. It can be etched effectively with Hydrocloric Acid molar no. 6 for best results. It can be forged and chased and embellished similarily to the more familiar metals.

Marcia Lewis, stethascope neckpiece, 6061 series aluminum, ivory, ebony, feathers, welded and engraved, ½"x8"x9"

These advantages have their limitations however. For instance, each of the seven alloys annodize differently. So if a cast (3,000 series) is combined with a sheet (50-51,000 series) and then annodized black, the cast area will appear black, but the sheet area will appear blue-black. Achieving a flawless, mirror finish on a large surface area of an aluminum ornament is very difficult — especially if the area has been T.I.G. welded. Burnishing with steel or agat and oil can produce a nice mirror finish of edges and small surfaces. In annealing, soldering, or welding aluminum, the color never turns red, so knowing when the melting point is near is difficult to notice visually. Temperature sticks designed to melt at certain temperatures can be applied to the surface of the metal. When their temperature is reached, they melt. All one needs to know is the melting point of the alloy being worked with. It is best to air-cool the aluminum as quenching seems to cause the surface to tear unpredictably.

The advantages and disadvantages of T.I.G. Welding: T.I.G. welding feels like wax working. Walls and mounds of metal can be built up just as easily. Two pieces of metal can be joined together and become one with no trace of the join. The inert gas (Aargon or Helium) is blown over the welding area to provide an oxide-free environment for the molten pool (provided by the hot tungsten electrode) and the filler rod.

If correct penetration is achieved and amount of filler rod is added, the result is a solid bead of metal. If penetration is too shallow, the join may crack apart or pitting may occur when the bead is filed or carved in refining its shape. Good penetration means that a raised welt appears on the underside of the welded area. This may be filed away afterwards, but in some instances in a design, it is a definite disadvantage. Welding tiny hinge lugs would be quite a good trick. T.I.G. welding stainless steel, copper, silver, etc., is much easier than aluminum, so begin on these metals first. The inert gas replaces the oxygen you breathe somewhat, so take frequent breathing breaks if you should get dizzy. Drinking milk to coat the stomach lining sometimes helps too. Wear protective clothing and proper face and eye shields. With proper, sensible use, this technique is very safe.

The machine required to weld aluminum is very expensive, complicated, and nearly as big as my car. In T.I.G. welding metals like silver and copper, a smaller Miller brand Thunderbolt-type machine can be converted to T.I.G. at one third the price. These metals only require a DC current and the high frequency isn't absolutely necessary, but it's nice to have for smooth, easy starts and better control. This machine, plus the gas bottle, only requires a space 2'x3'x4' and can be mobile.

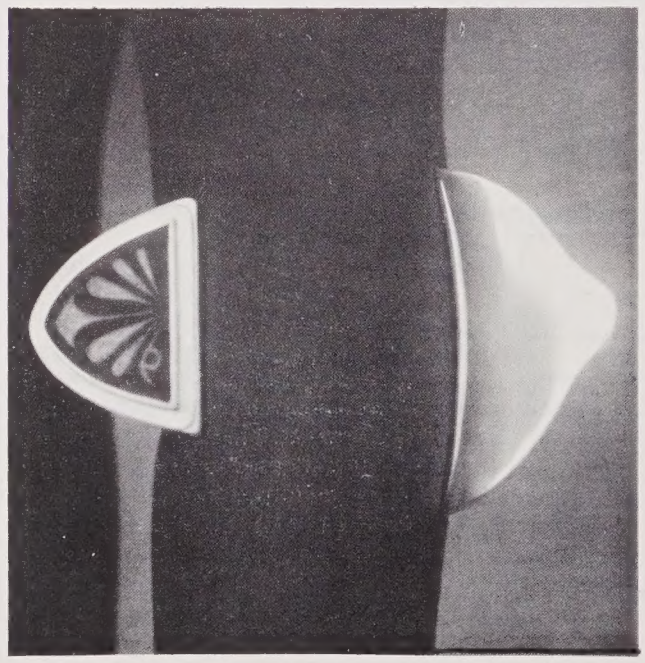
In conclusion: The pieces produced in aluminum were purposefully designed to do what no weightier metal could do. An ornament worn just below the knee cap would fall down to the ankle upon the first step if it had been made in another metal. The choker which envelopes the neck and part of the back would be unbearable to carry if aluminum had not been used. The neckpiece rests on only two parts of the body, yet remains stationary and completely in tune to the body's movements.

In joining the various pieces of the forms together, T.I.G. welding produces an invisible bond which can be filed and shaped to blend into the form or completely disappear.

With further exploration and use by the artist/designer, aluminum and T.I.G. welding may greatly influence the products of the future.

Aluminum Welder's Training Manual and Exercises. New York: Aluminum Association, 750 Third Ave., New York, NY 10017, 1970.

Marcia Lewis, knee ornament, 6061 series aluminum, ebony, resin, welded, ¾"x3"x7"



TECHNICAL INFORMATION

AN INEXPENSIVE PICKLING POT

by William A. Neumann

Many of you practicing metalsmiths probably saw the potential of the slow-cook "crock pot" that hit the American cooking scene several years ago. Sold in the discount stores for $8.88, the one-piece crock with a metal outside liner was a natural 3½ pickle pot. Very inexpensive indeed as the commercial pots sell for six or seven times that amount.

In looking around, I found a plastic bucket that just fit and, by burning holes with a heated tool to make a sieve, I had a liner that would protect the ceramic. The glass lid, if used, will hold the pickle at 175 degrees or, if discarded, at 125 degrees — both acceptable working temperatures. I did find that the lid accelerated heating about one-half hour, and reduced the evaporation of water all day. This was a great find but, the way it was constructed, allowed the acid to seep between the sides and bottom, thus eating it away. To alleviate this, I used hydroflouric acid to etch the underside of the ceramic rim where it meets the metal sides, sandpapered the painted metal sides, and applied a new silicone paint manufactured by Dow-Corning. The rubberized material bonded the ceramic to the metal, plastic handles and all crevices, joints were filled after several coats.

I now have a first-class piece of equipment that is over a year old.

VAPOR DEPOSITION

Thin film technology is a recently developed area and is used widely by industry for both decorative and functional purposes. It has great advantage over other metal plating techniques in that it is fast, relatively inexpensive, versatile and can produce bright, lusterous thin deposits in large quantities. A grant from the National Endowment for the Arts made it possible for research to be conducted by Stanley Lechtzin and Daniella Kerner in this area for application in the metalsmithing and plastics field.

Vapor deposition is the technology of evaporating a metal or metal compound by applying heat until it exceeds the melting temperature of the metal to be deposited. In a vacuum atmosphere, the metal vaporizes and the metal molecules travel in straight-line-of sight until they condense on the work surface, forming a metallic film. The thickness of the film can vary from a few atoms thick or transparency, to an opaque dense looking film. The substrates can be of any non-organic material such as certain plastics, metals, glass or ceramic, and virtually any metal or metal compound can be evaporated; silver, gold, copper, aluminum are only a few. Research for vapor deposition was conducted at the Physics Laboratories at Temple University, Philadelphia, and processes such as photo-etching, acrylic casting-machine tool processes were completed at Tyler School of Art.

A narrated 30-minute slide presentation and paper are available introducing vapor deposition. The presentation includes the documentation of a vapor deposited cast acrylic piece to illustrate the processes. The paper is available for $1.00. Please include an 8x10 self-addressed stamped envelope.

The slide kit is available for $65 (the paper is included, plus approximately 100 slides and 30-minute cassette tape). This fee is to cover cost of materials, handling, and postage. Please forward to: Daniella Kerner, c/o Tyler School of Art, Beech & Penrose Ave., Philadelphia, PA 19126.

TECHNICAL QUESTIONS FEATURED

One stimulating feature of the St. Louis SNAG Conference was a luncheon where technical questions were answered. Prior to the session, members wrote technical questions and placed them into a box. At the luncheon, the box was opened and various members were asked to respond to the questions. Usually several people would respond to each question, thereby providing many facets concerning that topic. Unfortunately, there was not enough time to answer the many questions, so we are featuring the unanswered ones in the hope that our readership will assist.

QUESTION: What are the limitations in working with white gold? Is it too brittle to forge? How do you remove fire scale?

QUESTION: Recommend a very white gold formula (in 14k and 18k), such as palladium white, that will not need rhodium plating.

QUESTION: How can one prevent ivory from warping, checking and shrinking even though it is over a few years old?

QUESTION: Is there a formula for figuring percentages. For instance, in a 60% (artist)—40% (gallery) split on a $100 item,,60% of $100 is $60 and when added to $100 totals $160. However, 60% of $160 is not $60, but is $66. What is the formula so the artist gets $100 and the gallery $60?

QUESTION: Do non-ferrous metals anneal in the presence of the atmosphere? What period of time would there be a noticeable change?

QUESTION: Is there an acid resist that doesn't lift off after a slow etch in nitric solution? In champleve enameling, eventually the resist lifts even from an uncontaminated surface. Is there a better way?

QUESTION: How does one heat harden silver? How do you remove the gray color from 18k nickel white gold after it is soldered?

QUESTION: Where can I get oval spindles for jump ring winding?

QUESTION: Under what sign was Cellini born?

QUESTION: What is an AMP and how does it relate to volts in electroplating or electroforming?

QUESTION: Can plasma arc welding be used on silver, gold, etc., with results superior to soldering?

QUESTION: What publication deals explicitly with cyanide bombing?

QUESTION: How can one protect his design? Can they be patented?

QUESTION: While cleaning gold, silver and brass, cast in sand molds and highly polished filed surfaces in an ultrasonic cleaner (using detergent or other non-solvent type cleaners), I've encountered a clouding up of surface patches. What causes this and how can it be prevented?

QUESTION: What is the most effective method of removing buffer lint from sand textured surfaces? What is the most effective method of removing entrapped burned sand particles?

QUESTION: What can you tell us about platinum? How to work, etc. (Editor's Note: This topic was partially covered in Issue 16 of Goldsmiths Journal, starting on page 30.)

QUESTION: How do you make drawplates? I've heard ultrasonic drilling is possible—is this true?

QUESTION: What legal recourse does a craftsman have after producing a piece and it is flatly refused by a simple "I don't like it"?

QUESTION: What can you tell me about this stone carving I've been hearing about; is it really done with sand ultransonically?

QUESTION: What is the correct rake and clearance angles for cutting tools, especially in reference to lathe bits?

In subsequent issues of the Journal, we will publish the various answers along with the original questions. We also invite additional questions.

INFORMATION

FILMS & SLIDES

SNAG AUDIO VISUAL LIBRARY

Slide kits are available on the following people: Maurice Abramson, Jay Adams, Glenda Arentzen, Joel Bagnal, Mark Baldridge, Peter Blodgett, Beverly De Jong, Bob Ebendorf, Gerry Evans, Arline Fisch, Robert Fisher, Jacqueline Fossee, Nilda Getty, Drewry Hanes, Mary Lee Hu, David Keens, Marcia Lewis, Val Link, Richard Mafong, James Malenda, Tom Markusen, John Marshall, Kurt Matzdorf, Richard Mawdsley, George McLean, Jim Meyer, Albert Paley, Natalie Paul, David Pimental, Mary Ann Scherr, Heikki Seppa, Helen Shirk, Olaf Skoogfors, Toni Snyder, J. Fred Woell, Eleanor Moty, Laurie Spivak, Hannelore Gabriel, Lee Barnes Peck, Thomas Sandretto, June Schwarcz, Douglas Steakley, Harold O'Connor, Debra Lynn Gold, Eric Martin and Jamie Bennett.

Rental period is two weeks. There is no rental fee for pro members (except return postage). Rental fee for associate members and student members varies from $1-$2 per carousel (depending upon the number of slides; carousels contain 20-60 slides) plus return postage. Write: Sandie Zilker, 1536 Hawthorne, No. 4, Houstin, TX 77006. Please give a few weeks advance notice and make checks payable to Society of North American Goldsmiths.

A 13-minute, 16mm film on the Society of North American Goldsmiths is available to members for rental periods of two weeks. Associate members' fee is $5, plus return postage. Pro members' fee is return postage. Contact: Sandie Zilker, 1536 Hawthorne, No. 4, Houston, TX, 77006.

PUBLICATIONS

Master's Theses: Crafts, pub. by American Crafts Council. A national directory of theses on crafts and craft-related subjects written by degree candidates in U.S. colleges and universities; 153 pages, paperback, LC 76-17433 ISBN: 0-88321-091-3. To order send $12.40 to: Publication Sales Dept., American Crafts Council, 44 W. 53rd St., N.Y., NY 10019.

Crafts Business Bookshelf, pub. by American Crafts Council. A guide to practical information in the area of business management and marketing for the craftsperson and the craft retailer; 46 pages, paperbound, LC 77-81571 ISBN: 0-88321-021-5. To order, send $4.90 to: Publication Sales Dept., American Crafts Council, 44 W. 53rd St., N.Y., NY 10019.

Bibliography: Grant References for the Craftsman, pub. by American Crafts Council. Bibliography written for the craftsperson seeking grant support. To order send $1.00 to: Publication Sales Dept., American Crafts Council, 44 W. 53rd St., N.Y., NY 10019.

American Crafts Council Bibliographies have been updated and the *Enamel Bibliography* is now available, 4 pages, $2.40. Also available is the 1977 edition of *Metal Bibliography,* 23 pages, $4.40. To order send price of book to: Publication Sales Dept., American Crafts Council, 44 W. 53rd St., N.Y., NY 10019.

Form Emphasis for Metalsmiths, Heikki Seppa. A bold new approach to creative expression in metal, illustrated throughout by the author's own sketches of the ideas and techniques discussed; 128 pages, paperbound, ISBN: 0-87338-212-9/. To order send $9.50 (plus 50 cents for postage and handling) to: The Kent State University Press, Kent, OH 44242.

Metal Alloys and Patinas for Castings, William M. Shearman. Describes the properties of common metals used by artisans and those of more than three dozen alloys the craftsman can make from them; illustrated, 72 pages, paperbound, $4.50. The Kent State University Press, Kent, OH 44242.

British Jewellers on Tour in Holland. Edition of the Municipal Van Reekumgalery of Modern Art/Apeldoorn—Holland. 13 artists: Caroline Broadhead, Gunilla Treen, Roger Morris, Susanna Heron, Martin Page, Edward deLarge, David Watkins, Julia Mannheim, David Poston, Catherine Mannheim, Emanuel Raft, Nuala Jamison, Tom Saddington. Colour reproduction/black-white. To order, write to Municipal Van Reekumgalery of Modern Art, Churchillplein 2, APELDOORN/Holland. $6.00, plus $2.00 for handling & postal charges by bankcheque or money-order.

The following books may be ordered from Publishers Central Bureau, Dept. 538, 1 Champion Ave., Avenel, NJ 07131. Send your name, address, item number of book, plus check or money order for the price of the book and $1.60 for shipping and handling (NY & NJ residents add sales tax).

Antique Gold and Enamelware, H. Ricketts. History of gold and enamel work from Renaissance times through the 1920's. Pub. at $12.95, price $7.98 (No. 233274).

El Dorado: The Gold of Ancient Colombia, J. Jones & W. Bray. 85 photos, beautiful illustrations, history of gold and its uses. gold-working techniques, and the organization of the metal trade in pre-Colombian America. Pub. at $17.50, price $9.98 (No. 239507).

Ornamental Ironworks: James P. Kirtland & Co. 1870, reprint of 1870 catalogue for outdoor ornamental ironwork. Pub. at $5.95, price $1.98 (No. 133733).

Blacksmithing: Early American Ironware: Cast & Wrought, H.J. Kaufman. Completed documented historical panorama of metalwork. Pub. at $10.00, price $3.98 (No. 229013).

GENERAL INFORMATION

CHANGES IN COPYRIGHT REGISTRATION

(courtesy Sculptor's News Exchange, Vol. II, No. 5, Jan. 1978)

Effective January 1, 1978, there are important changes in copyright classifications, registration procedures, and fees.

The fifteen classes of work included in the former copyright law have been lumped into five classes. Anyone who wants to register sculpture should ask for Form VA (for works of visual arts). For renewal registration, use Form RE, regardless of the class in which the original registration was made. Renewal registration can be made only during the last year of the first 28-year copyright term (with the effect of extending copyright protection for an additional 47 years).

New forms, containing information not called for on the previous forms, MUST be used. Old forms will not be accepted. The fees have increased to $10 for original registration, $6 for renewals, and $4 for additional copies.

Circulars which explain the changes in more detail are available. For circulars and application forms, send specific requests to: Information & Publications Section, Copyright Office, Library of Congress, Washington, DC 20559.

GOLD TREATMENT FOR ARTHRITIS

(courtesy of The Gold News, May '78)

"It took over six months for the arthritis to spread from my wrists and hands through most of my body—including my jaw. After trying all standard remedies, I agreed to my doctor's recommendation for the injection of gold salts. Now, thanks to the gold treatment, I once again lead a normal life", says Vera Hughes of Washington, D.C. For many people, such as Miss Hughes, who suffer from rheumatoid arthritis, gold is the solution to controlling the crippling disease.

The gold is administered in an intramuscular injection, in a solution or suspension, as often as once a week. It is a slow process with little noticeable improvement until sometime in the third month. After six or eight months, patients often find that morning stiffness, joint pain and swelling due to inflammation are completely gone. For many, however, there will always be some degree of stiffness and weakness.

The gold treatment is one that must be administered with great care due to possible side effects, with attention paid to the initial selection of the patient.

Dr. Henry Roth, author of a booklet on this treatment published by The Arthritis Foundation, emphasizes that 2 out of every 10 patients develop side effects and must quit the treatment immediately. But, with careful supervision, 7 out of every 10 patients treated early in the course of the disease find the treatment gives them good or excellent results.

At this time no one seems to know exactly how or why the gold treatment works. Dr. Roth explains that this is because no one knows what causes rheumatoid arthritis. "Until we find that out", he continues, "we will probably not be able to account for the mysterious way in which gold slowly shuts off the disease."

The treatment has existed since the 1920's but only in the past 25 years has it been widely used and accepted, since doctors can now monitor the patients more readily and carefully for both improvements and side effects.

Today, Merck, Sharpe and Dohme, West Point, Pennsylvania, 19486, manufactures a gold sodium thiomalate solution called "Myochrysine" which is sold all over the world. While Schering Laboratory, Kenelworth, New Jersey 07033, produces a suspension of aurothioglucose in sesame oil with 2% aluminum monostearate under the trade name "Solganol", which is sold in the United States including Puerto Rico, Brazil, Israel and Saudi Arabia. In Japan it is sold under the trade name of "Romosol". The gold content in both drugs is approximately 50%.

The gold treatment just keeps the disease under control—it cannot cure rheumatoid arthritis. If the injections stop, there is a strong possibility that the disease may recur after three to six months.

Another firm believer in the gold treatment is Dr. John T. Decker, Chief of Arthritis and Rheumatology Branch, National Institutes of Health, 9000 Rockville Pike, Bethesda, Maryland 20014. He agrees with Dr. Roth's remark that, "Gold treatment offers the victim of rheumatoid arthritis a strong probability of recovery, rehabilitation and prevention of disability. Despite numerous possible dangers, the benefits usually outweigh the risks when the patients are properly selected and the necessary safeguards are carefully observed." And adds, "It is my guess that there must be around 100,000 people in the U.S. alone, currently on the gold treatment."

Further information may be obtained from The Arthritis Association, P.O. Box 1888, Dept. GN, Atlanta, Georgia 30326.

ARTS LEGISLATION

(courtesy of Artist-Craftsmen Information Bulletin No. 14, March 1978)

A bill — S. 2645 — to create a *national art bank* has been introduced by Senator Harrison A. Williams, Jr. (D-NJ— with a companion bill in the House, H.R. 11840, introduced by Representatives John Brademas (D-IN), Frank Thompson, Jr. (D-NJ), and James M. Jeffords (R-VT).

Purpose of the legislation is "to assist and encourage artistic creation through the purchase and display of works of art, to beautify public places by increasing the availability of works of art for exhibition, and to foster appreciation and understanding of art by making it more accessible to the public."

The bill does not define works of art in any detail, but in discussing it with Marcia Wolf, Senator Williams' Legislative Assistant, she said it was intended to include paintings, sculpture, drawings, photography, craftsworks. Works would be purchased at their fair market value directly from artists or art dealers and once purchased, would be made available on loan to museums and by lease to state and local governments, nonprofit institutions and private corporations. Sen. Williams noted that most people have their only contact with art in museums. "These generally are the works of proven masters," he stated. "The art bank will make available to the public the efforts of contemporary artists who are in the vanguard of our current national accomplishments in art. By demonstrating the contemporary nature of art, I would hope that we would encourage many more people to take a far greater interest in art."

The art bank would fall under the auspices of the National Endowment for the Arts, according to Sen. Williams. A director, appointed by the President and confirmed by the Senate, would select small ad hoc juries of artists and art experts to choose visual art works.

The bill provides for a three year authorization of $2 million in fiscal year 1979, $3 million in 1980, and $4 million in succeeding years. For more information, write to Sen. Harrison A. Williams, Jr., 352 Russell Senate Office Building, Washington, DC 20510. The bill is presently in the Senate Committee on Human Resources, chaired by Sen. Williams. Representatives Brademas, Thompson and Jeffords can be addressed Washington, DC 20515.

Canada's Art Bank was established in 1972 with annual funding of $1 million. Since that time, over 7,000 works by 900 different artists have been acquired for display in government buildings throughout Canada.

FOUNDATIONS AND HOW TO FIND THEM

(courtesy of Artist-Craftsman Information Bulletin, No. 14, March 1978)

Interns in the Arts Endowment's Work Experience Internship Program are exposed to a wide variety of learning experiences in their 13-week stay. We are fortunate to share in one small part of what Joy Silverman has learned as a Crafts Intern through the following article.

If you need help in finding grant resources for either organizations or individuals, you might try the Foundation Center. Established in 1956 to make foundation information accessible to the public, the Foundation Center provides listings of approximately 25,000 foundations. The Center keeps an up to date file of IRS returns for all foundations as well as an extensive library of other publications.

Information at the Foundation Center is obtainable in two ways:

Anyone wishing to VISIT the Center libraries may do so at no cost. They are located at 888 Seventh Ave., N.Y., NY 10019, telephone 212/975-1146 ; 1001 Connecticut Ave., N.W., Washington, DC 20036, telephone 202/331-1400. Foundation Center Field offices are at 312 Sutter St., San Francisco, CA 94108; the Kent H. Smith Library, 739 National City Bldg., 629 Euclid St., Cleveland, OH 44114. The National Cooperating Collection is at the Donors Forum of Chicago, 208 S. La Salle St., Chicago, IL 60604. There are also over 60 regional cooperating collections in 46 states.

Organizations and individuals needing direct and FREQUENT access to the Foundation information may subscribe to the Center's subscription program. An annual fee of $200 entitles you to a toll-free telephone reference, weekly recorded foundation news update, and access to computer files.

The foundation also offers publications for sale. Those publications most helpful to craftspeople are: *Foundation Grants for Individuals; About Foundations: How to Find the Facts You Need to Get a Grant* by Judith B. Margolin, and the *Foundation Directory, Edition 6.* Other useful materials not published by the Center are available for reference at the Center libraries.

Margo Brinkley, director of the Washington Foundation Center Library, says that "most foundations are responsive to the current needs of the public." So if a source of funding is not available for your needs your suggestions can be useful in establishing new categories of funding within a foundation.

—Joy Silverman, Crafts Intern
National Endowment for the Arts

THE FLOW OF GOLD

(courtesy of The Gold News, May '78)

Gold is a necessary part of 20th Century life. It helps run cars, warm and cool homes and offices, and transmit phone conversations, while it pleases the eye as beautiful holloware, flatware and striking jewelry of yesterday and today.

The process of finding this valuable metal, mining and refining it, is a long and arduous one. One that is often fruitless and always expensive.

Gold is found in ore deposits—geologic bodies where gold has been concentrated by one or more natural processes. Even in these deposits there is very little gold—for example only a troy ounce in 6 tons of ore.

Gold is also recovered as a by-product when mining for and milling other metals such as copper, lead, silver and nickel. Here, the amount retrieved per metric ton is minute—perhaps an ounce in thirty tons. But from the vast amounts of these ores processed every day, a considerable amount of gold is recovered.

Once an ore deposit containing gold has been found, often by geochemical prospecting, looking for elements that associate with gold, the mining begins.

To recover gold from solid ore, the latter must be broken down by crushers and rod and ball mills until it is fine enough to free the gold.

Some gold may then be recovered from the ground ore by adding mercury to the mixture of water and ore known as pulp, collecting the combination of mercury and gold (amalgam) and separating the gold by distilling off the mercury.

Other methods of recovering the gold include dissolving it with a dilute solution of potassium or sodium cyanide, from which the gold is precipitated by adding zinc dust.

In both cases, the resulting metal is melted and poured into bars containing 80% to 95% gold.

This must be further refined until it is at least 99.5% pure. This degree of purity is known as commercial bullion fineness. The most common method of refining gold at present is the electrolytic process. The refined gold is melted and poured into bars.

Through history, gold has been treasured as a measure of wealth—either as bullion or in the form of gold coins—and a gift of gold has always indicated the high esteem the giver feels for the recipient.

New technical developments are extending the industrial uses of gold, and these are increasing the importance of this precious metal.

Among the many present uses for gold are: gold glass for buildings, which blocks out the sun's heat rays while admitting light rays; gold palladium spark plugs that produce sure ignition even at reduced voltages and in sub-freezing weather; gold coated face shields that protect firefighters' faces from the scorching heat while allowing them to see clearly. People using the phone can hear and be heard distinctly thanks to the gold that coats the thousands of contact points in the telephone systems. More than half a billion gold connectors are used each year in electronic equipment.

But one of gold's most important uses continues to be coins. There are many beautiful recently minted gold issues being purchased by investors and collectors throughout the world.

Many companies, institutions, schools and sports leagues use gold rings and pins as emblems of achievement.

WORLD SILVER MINE OUTPUT REPORTED

courtesy of The Silver Institute Letter

World mine production of silver totalled 320.44 million troy ounces in 1977, equivalent to 9,967 metric tons. Mexico was the biggest source, its mines producing 47 million troy ounces. The U.S.S.R. was next with 45 million ounces, followed by Canada with 43.8 million and the United States with 38.2 million troy ounces, according to The Silver Institute's annual compendium, **Mine Production of Silver.** Peru's mine output was 38.1 million ounces and Australia produced 25.2 million ounces. **Mine Production of Silver** was introduced at the annual meeting.

The study was compiled with the participation of 292 mining enterprises with headquarters in 36 countries; the firms reported in confidence to the Institute the final figures on actual production in 1977, and their plans for expected production for each ensuing year through 1981. Accidents or strikes may make actual production less than anticipated but the final figures for 1977 were only 0.4% less than had been projected in mid-1977.

The mine survey shows that output was 298.93 million troy ounces in 1976, equivalent to 9,297 metric tons, and the outlook is that by 1981 the world's mines will produce 356.67 million ounces, equivalent to 11,094 metric tons.

INCREASING USE OF HIGH KARAT SOLDER IN GOLD JEWELRY

(courtesy of The Gold News, May '78)

Most karat gold jewelry has sections which are carefully joined with a gold bearing solder. And according to the product managers for two leading gold solder manufacturers, jewelers are increasingly turning to high-karat gold alloys for manufacture or repair of karat gold jewelry.

Thomas A. Sperakis, Product Engineer for Handy & Harman, explains the growing use of these solders as follows. Under existing legislation (National Gold and Silver Stamping Act of 1906), the allowable gold-content tolerance of a solid gold object in the U.S. is ½ a karat; for example, a solid gold article may be legally stamped 18 karat when it is truly 17½ karat gold. For a soldered gold object, the tolerance increases to a full karat: a soldered object may be stamped 18 karat when its total content is only 17 karat gold.

But in 1976, an amendment to the Stamping Act was passed which drastically reduces the allowable tolerance in gold articles. The Gold Labeling Act of 1976, which governs all sales in the U.S. beginning Oct. 1, 1981, sets the tolerance for solid gold articles at only 3 parts per 1,000 (approximately 1/14 of a karat) of the stamped mark; the total gold content of soldered gold articles will have a tolerance of only 7 parts per 1,000 (approximately 1/6 of a karat) of the stamped mark.

"Jewelers are now upgrading their solders to be in compliance with the new legislation," says Lester E. Steiner, Business Manager of Jewelry Products, Engelhard Industries Division. Whereas in the past jewelers might have legally used solders with considerably less gold content than in the articles being made or repaired, with foresight and the integrity of the jewelry industry in mind, they are now turning to high-karat solders which are manufactured under exacting quality control that insures their gold content.

ANNOUNCEMENTS

1979 SNAG TECHNICAL PAPERS

SNAG is accepting proposals for technical papers to be presented at its next annual conference, to be held in mid-April in Boston.

Topics relating to all aspects of metalsmithing or jewelry are welcome. Authors need not be members of SNAG. Presentations should be limited to one hour and authors are encouraged to augment presentations with visual materials whenever possible. Papers will be distributed to conferees in addition to being published in the Goldsmiths Journal, and are solicited in the spirit of free exchange of information under which the Society was founded.

Proposals should consist of a title and brief explanation of the topic, along with any other supportive information the author feels will help the board in selecting the four papers for the upcoming year.

Proposals or questions may be forwarded on or before October 15 to Mary Lee Hu, Art Department, Michigan State University, East Lansing, MI 48824.

1978 BRITISH CRAFTS AWARDS

The Duke of Kent presented the 1978 British Crafts Awards in the Fine Rooms of Somerset House on July 19.

Silver, furniture, fabrics and musical instruments made by the leading British craftsmen are on exhibit in the elegance of the Fine Rooms through August 22.

The 1978 British Crafts Awards are the second in a series organised by the Telegraph Sunday Magazine in association with John Player & Sons, who are providing £500 for each of the four Award winners. The scheme is open to every professional craftsman in Britain, but it is restricted to finished pieces in four different categories which vary from year to year. A distinguished designer from each craft serves on the judging panel which meets under the Chairmanship of Edwin Mullin (who served as the silver Judge).

In 1775, George III agreed that the old palace of Somerset House should be demolished and Sir William Chambers was appointed architect of the new building, which was first oepned in 1780.

The Royal Academy, the Royal Society and the Society of Antiquaries were each allocated rooms on the first floor overlooking The Strand, and these are now generally known as the Fine Rooms.

The three Learned Societies had all moved out by 1873, but they are now loaning some of their most prized possessions to be displayed again in the elegance of the Fine Rooms.

CRAFTS & ELEGANCE is in the Fine Rooms of Somerset House, The Strand, London, England, through August 22.

UPCOMING EVENTS

EXHIBITIONS

Philadelphia, PA, "Craftsmen '78", Oct. 6-Nov. 5, 1978, Museum of the Philadelphia Civic Center.

Panama City Beach, FL, "Sunfest '78", Oct. 7 & 8, 1978, Beach Community Park.

Raleigh, NC, 9th Annual Crafts Fair, Nov. 24-26, Scott Building on the North Carolina State Fairgrounds.

London, England, Touching Gold and Silver: 500 Years of Hallmarks, Nov. 7-30, 1978, Goldsmiths Hall.

Exhibition Park, Toronto Canada, Canadian National Exhibition Arts and Crafts Show, Aug. 16-Sept. 4, 1978.

Syracuse, NY, "Sculpture Jewelry in Metal and Plastic" by Amy Davison, Sept. 1-Oct. 1, Everson Museum of Art.

Knoxville, TN, Southern Highlands Guild Crafts Fair, Oct. 17-21 at the Civic Coliseum.

London, England, Rings & Rattlesnakes, Aug. 5-Sept. 17; to be held at the Ashmolean Museum in Oxford.

New York City, NY, Holloware in September, Sept. 5-30.

Marietta, OH, Indian Summer Arts and Crafts Festival '78, Sept. 22-24; 19th annual festival at the Washington Co. Fairgrounds.

Monterey, CA, California Craftsman Exhibition, Oct. 7-Nov. 5; to be held at the Monterey Peninsula Museum of Art.

Union, NJ, "Focus on Precious Metals," Sept. 19-Oct. 6, Keans College's faculty, graduate students and alumni jewelry, Vaughn-Eames Gallery. For more information, call: 201/527-2347.

The Philadelphia Craft Show, Philadelphia, PA, Nov. 16-19.

"Treasures of Early Irish Art", Museum of Art, Carnegie Institute, Pittsburgh, June 28-Sept. 24; Boston Museum of Fine Arts, Oct. 24-Jan 21; Philadelphia Museum of Art, Feb. 26-May 27. The exhibition includes some 70 precious objects.

Carmel, CA, "Contemporary English Jewelers", leading English jewelers, Concepts Gallery, June 16-Aug. 27.

Guilford, CT, Invitational Metals Exhibit, Oct. 1-Nov. 15, Guilford Handcraft Center Shop.

Phoenix, AZ, Arizona Designer Craftsmen juried exhibition, Sept. 15-Oct. 17, Heard Museum. For more information, write Nancy Robb Dunst, ADC President, 4225 N. 36th St., No. 14, Phoenix, AZ 85018.

Hampton, Long Island, Art Lattitude, Sept. 27, Benson Gallery.

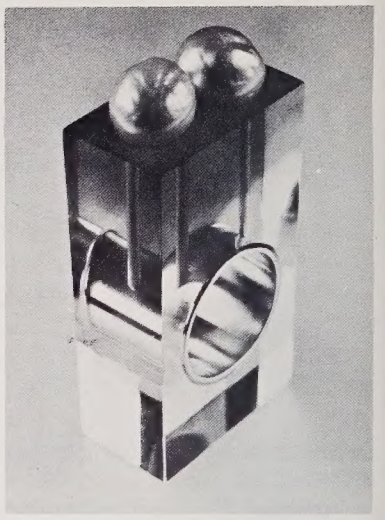
CONFERENCES

Aug. 19-21—Pacific Jewelry Show, Los Angeles Century Plaza Hotel, Las Angeles, CA.

Sept. 3-8—Dallas Trade Mart Gift and Jewelry Show, Dallas Marriot Motor Hotel & Market Hall, Dallas, TX.

FILM FESTIVAL

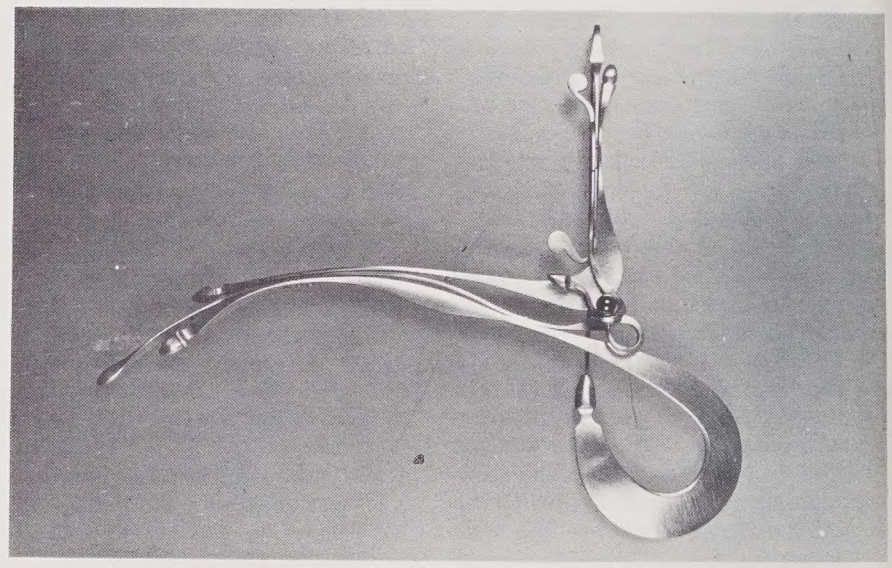
The "Third International Craft Film Festival" will be held Nov. 3,4, and 5, 1978, at the Fifth Ave. Cinema in NYC. All 16mm films dealing with any aspect of traditional or contemporary crafts (defined as anything man-made), with the exception of "how-to-films" are eligible. Entry deadline is Sept. 18, 1978. Information and entry forms are available from: International Craft Film Festival, New York State Craftsmen Inc., 27 W. 53rd St., New York, NY 10019.

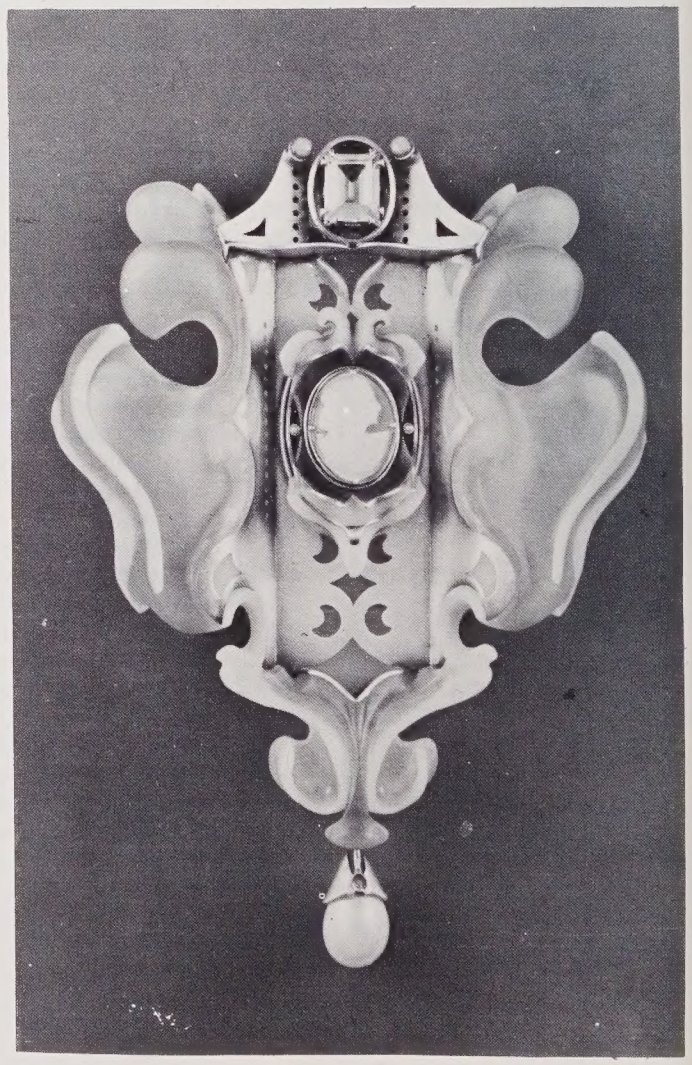


TYLER SCHOOL OF ART

Alice Hyvonen, Tyler School of Art

Richard L. Palmer, Tyler School of Art, Brooch, pure and beryllium copper, brass and hematite, forged and fabricated





Amy Davison, Tyler School of Art, brooch, silver resin, synthetic gems, 5"

WORKSHOPS

Design & Rendering; California College of Arts and Crafts. For more information, write Alan Revere, California College of Arts & Crafts, Broadway at College, Oakland, CA 94618. Oct. 4-Dec. 6; Stone Setting.

Penland School of Crafts is offering the following workshops:
Sept. 4-22, Jewelry, Hannelore Gabriel; Enamels, Steven Zeitlin. (Special jewelers in residence, June 19-20 are Mary Ann Scherry and Drewry Hanes.) Graduate and undergraduate credit available. For more information, write: Penland School of Crafts, Penland, NC 28765.

OPPORTUNITIES

Agnes B. Wajdyk is now accepting in her gallery, on consignment, works in gold and silver (if jewelry, wearable). For more information, write her at: 703 West Ave., Jenkintown, PA 19046, or call at 215/885-7041.

A three-week Arts and Traditions Tour of West Africa, Jan. 7-31, 1979, is being sponsored by the American Crafts Council and Art Safari. The tour will visit Senegal, Ghana, Togo and Nigeria. A full range of traditional arts will be seen in their indigenous settings where they are still in everyday use. The cost is $2,750 inclusive (for a double occupancy room). A free brochure and complete itinerary of the tour is available upon request from the International Dept. of the American Crafts Council, 44 W. 53rd St., New York, NY 10019.

EXHIBITION OPPORTUNITIES

Sept. 16, 1978, The Art in Craft, Mason Gross School of Art Gallery, Rutgers University; entry fee $5 for 3 pieces. For more information, write: Irmari Nacht, New Jersey Designer Craftsmen, Mason Gross School of Art, Rutgers University, 358 George St., New Brunswick, NJ 08901.

Deadline Date: Nov. 1, 1978; May 3-6, 1979, Midwest Wholesale Craft Market, St. Louis, MO. Applications in all craft media will be accepted from craftspeople living in these states: AL, AR, CO, FL, GA, IL, IN, IA, KS, KY, LA, MI, MN, MS, MO, NB, NC, ND, OH, OK, SC, SD, TN, TX, VA, WV, WI, (those not served by the Pacific States Craft Fair and Rheinebeck). Five color slides of the work to be exhibited and a $5 screening fee must accompany application packet which will be available in July from American Craft Enterprises, Inc., P.O. Box 10, New Paltz, NY 12561.

Deadline Date: Aug. 25, 1978; Sept. 5-30, 1978, Holloware in September. Holloware only, functional and/or sculptural; one or more pieces may be submitted. Participants must call for a reservation and confirmation in exhibit. Write or call: Patricia Kelly, Aaron Faber Jewelry, 666 Fifth Ave., New York, NY 10019, 212/586-8411.

Oct. 18-22, 3rd Annual National Craft Fair, Gaithersburg, MD. Write Noel Clark, National Crafts Ltd., Gapland, MD 21736.

Nov. 5-Dec. 3, 31st Annual Mid-States Exhibition, Evansville, IN. Write: Museum of Arts & Sciences, 411 SE Riverside, Evansville, IN 47713.

Slides and entries due Sept. 9. Oct. 28-Nov. 26; The 7th Marietta College Crafts National: A Competitive Exhibition of Crafts & Sculpture, Marietta OH. For application, write: MCCN '78, Grover M. Hermann, Fine Arts Center, Marietta, OH 45750.

Dec. 1,2,3; The Christmas Craft Expo I; Hartford Civic Center, Hartford, CN. Booth fees start at $100.

Dec. 8,9,10; The Christmas Craft Expo II; Hartford Civic Center, Hartford, CN. Booth fees start at $100.

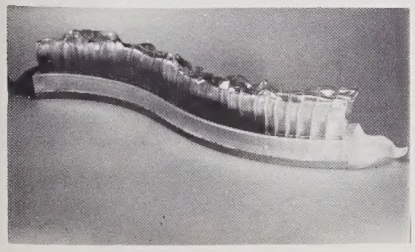
Deadline date: slides due Aug. 18; Deadline Date: Dec. 1, 1978; applications available on Sept. 1, 1978. Young Americans: metal/enamel, craftspeople between ages of 18-30. For more information, write Young Americans, American Crafts Council, 44 W. 53rd St., New York, NY 10019.

Sept. 8, Nov. 30, Dec. 1,2,3; Ohio Designer Craftsmen Winterfair '78. Jury by slides, screening fee $5, booth fee $80, all media. For entry form, write: Jo Ann Stevens, Winterfair '78, P.O. Box 5805, Columbus, OH 43221.

Nov. 1, 1978, May 3-6; St. Louis Spring Craft Market. Applications in all craft media will be accepted from craftspersons living in all states except those served by American Craft Enterprises Pacific States Fair and their Rheinebeck event. Excluded from application are residents of: Alaska, Arizona, California, Connecticut, Delaware, D.C., Hawaii, Idaho, Maine, Maryland, Massachusetts, Montana, Nevada, New Hampshire, New Jersey, New Mexico, New York, Oregon, Pennsylvania, Rhode Island, Utah, Vermont, Washington, Wyoming. Five color slides of the work to be exhibited and a $5 screening fee must accompany the official application packet. To write for an application (available in July): American Craft Enterprises, Inc., P.O. Box 10, New Paltz, NY 12561.

Bob Schroeder, Tyler School of Art, "Flamingo Vivacity", epoxy, acrylic, 24 k gold plated silver, 10" tall

Ronna Silver, Tyler School of Art, "Snake Trap Box"



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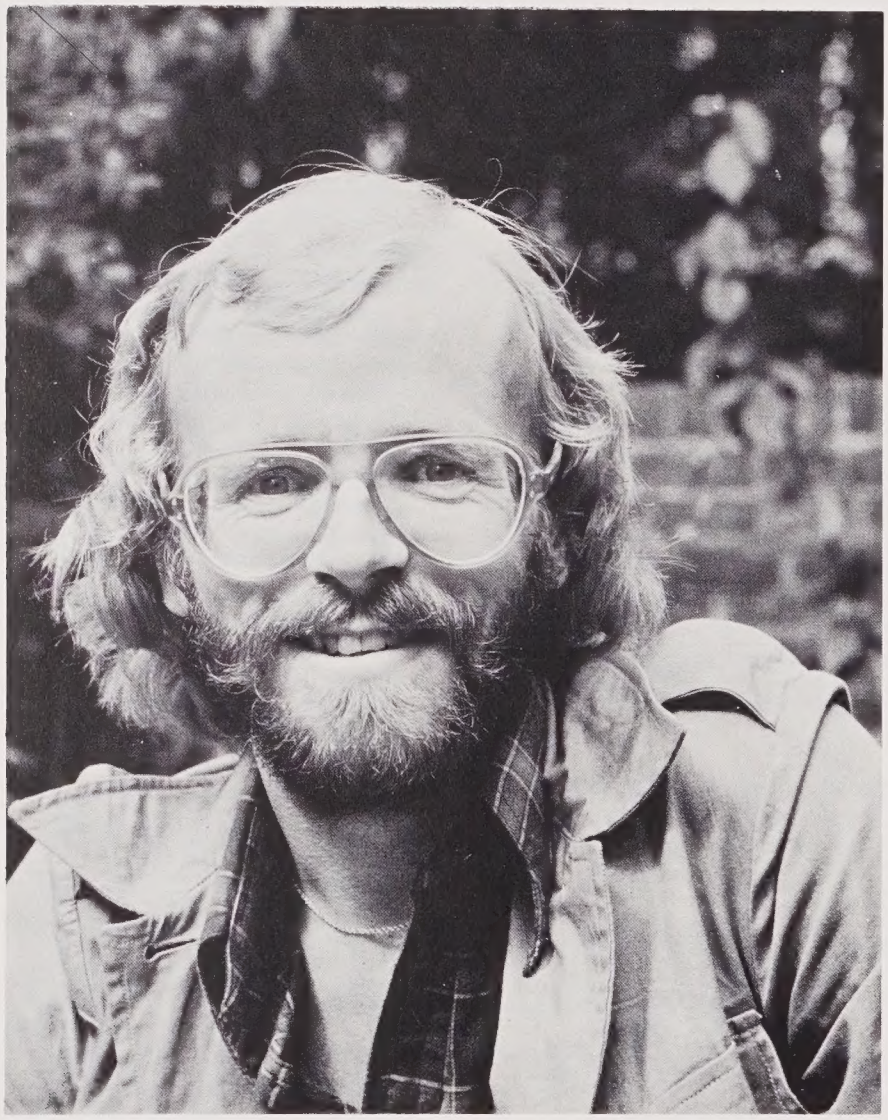
PEOPLE

ROGER MORRIS
AUTOBIOGRAPHY

"I feel the initial setback in my life was an education steered into the sensible *mathematics, as opposed to the more frivolous study of art."*



Roger Morris

When asked by the Goldsmith's Journal to write an account of my ideas and reasons for making jewelry, I realized those very questions had been in my mind for years, although until now I never had the necessity of answering them. Perhaps I should first question why I left a perfectly steady, salaried career in the civil service — easy enough — it was terribly boring once I mastered the trade and there seemed little future apart from a promised pension and possible promotion.

However, I believe the initial setback in my life was an education steered into the "sensible" study of mathematics (as opposed to the more "frivolous" study of art). This lead me to study business and move on into a "safe" career. During a four-year period, I gradually gained a position of responsibility which included supervising a supply depot full of artists' materials. This inspired me to draw and sketch and eventually lead me to the local art school. After being accepted, I resigned from my job with a sense of exhilaration for my new venture.

My first year of art school was fruitful — the staff was extremely helpful, introducing me to various techniques and teaching me to understand and appreciate the basics of modern design. At the year's conclusion, I needed to choose an area of specialization. I was inclined toward fine art, but after staff persuasion, I chose 3-D design and applied for a place in the jewelery department at the Central School of Art and Design in London.

Central provided a certain amount of programmed studies; however, in general, their attitude encouraged freedom of expression. It was there I became interested with lapidary techniques, specializing in cutting and creating the jewelry around the bold colourful outlines of agate.

At the end of the three-year course, I desired to continue my studies rather than set up a studio, so I applied for an M.A. post-graduate at the Royal College of Art. On my acceptance to the college, I continued for the first year with the agate project, coming into contact with a pantograph machine capable of cutting into the hard stone. This opened up a whole new realm — by cutting shallow channels into the stone, I was able to inlay the agate with fine gold and silver wires.

Unfortunately, dealing with hard stone is time consuming and progress lagged behind my ideas and designs, so the need for an alternate material became apparent. It was at this time I became aware of the jewelry from the German school, especially that of Claus Bury, Gerd Rothmann and Fritz Maierhofer, who were using acrylic in ways I never thought possible. I had to try it and although it was difficult at first to adjust from the laborious cutting of stone to the "butter-like" quality of acrylic, I came to realize the exciting possibilities of this 20th century material.

My designs followed a similar pattern as before, with strong coloured acrylic sandwiched between or set alongside sections of gold and silver. The fine machining of the acrylic into wafer-thin sheets allowed me to laminate colours into a compound delicate spectrum which, when polished, became almost jewel-like; or, when carved with a drill, reflected the organic qualities that had excited me so much in the original agate.

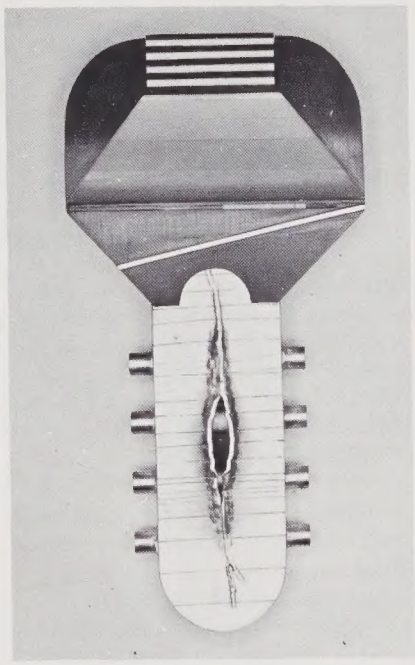
My next step was to try and integrate the jewelry into compound sculptures. I became obsessed with pyramids and ziggurats, the peaks of the acrylic structures becoming detachable brooches and hidden beneath them I often set a matching ring. The jewelry was wearable, but instead of being tucked away when not in use, it was mounted on top of the acrylic and became a valid sculpture.

On leaving college in 1975, I set up my bench in the 401½ Workshops run by Michael Haynes. The group consisted of weavers, ceramists, printers, and jewelers, all highly professional and talented. Michael Haynes, an exhibition and interior designer specializing in acrylics, was helpful and sympathetic toward individual problems. I especially welcomed his help as we were working in the same material and I was allowed to use his machinery. I continued making jewelry while there and participated in several international exhibitions, including a one-man show at the Electrum Gallery in London.

In 1977, I left 401½ and have since set up a studio with Edward de Large, a fellow jeweler from my year at the R.C.A.

Over the past two years, I have become more involved with interior design — the sculptural ideas used in my jewelry have gradually developed into light sculptures, boxes and tableware. Currently, I am designing larger elements such as tables which could be described as large "brooches." Last year I was commissioned to design and make luxury bathroom fittings and fixtures in acrylic and silver. This provided a wonderful opportunity to indulge in fantasies of functional sculpture. The earnings also freed me to work with larger objects, although I am still very much involved with jewelry.

My work is currently on display at the Artwear Gallery and Bergdorf Goodman in New York City, and at Marshall Field in Chicago, where other contemporary English jewelry is being shown as well.



Roger Morris, Brooch, acrylic, gold and silver, 3" h., 1975
–photo by Ian Haigh

Roger Morris, Necklace, acrylic and gold, 3" h., 1977
–photo by Peter Wood

Roger Morris, Brooch, acrylic and stainless steel, 2¼" h., 1973
–photo by Ian Haigh

The time will soon come in America when we honor our most distinguished creative artists in a way similar to the Living National Treasures of Japan.

WALTER SOELLNER
AUTOBIOGRAPHY

I was born in L.A. in 1941. My father came to this country in 1928, from Schleissheim, Bavaria, the same village my mother came from in 1938. We trace our family back to Hans Soellner, born in 1620, a grandfather ten generations removed.

I grew up in Detroit, MI, and lived there through high school. Some early experiences from that period have left their impression on me:

. . .The center of my early life was our parish church, St. Mary's, a huge Neo-Romanesque edifice, with imposing shrines, sterling communion chalices, and colorful rituals like the Latin high mass on Christmas Eve.

. . . My favorite haunt was the Detroit Art Institute, with its Medieval armor collection and other treasures.

. . . A visit, in 1948, to my grandfather's blacksmith shop in Bavaria, with the smell of the forge coal burning, and the clink of his hammer on the anvil.

. . . A memory of the silent beauty of a deep winter night in Michican, with only the wind stirring the snow.

After high school and three years in the Army military police, stationed near New Haven, CN, I returned to study at Western Michigan University. I'm glad I had such good early professors as Robert Engstrom for jewelry and metalsmithing, and Paul Mergen for 3-D design. Engstrom probably had the strongest influence on my later work in jewelry, with his clean, highly refined, pierced organic form designs, set with precious stones and pearls.

Another friend who, above all others, had the greatest impact on my life was Harry Hefner, professor of art at W.M.U. From my first semesters at W.M.U., through my B.S. and M.A. degrees, and even until today, he has set the example for me, of what a true artist is. He did this through his quiet love and respect for the arts, through his genuine concern for his students, his family, and friends.

With my degree under my arm, I was off teaching junior and senior high school art in the small rural town of Bloomingdale, MI. I have since discovered that the students I now have are very similar to those beautiful kids I taught back in Bloomingdale.

I was ready for a change after 4½ years of public school teaching, so I resigned and, with the help of my friends (most notably Tom Beaman, a jeweler), set up the Douglas Artists' Workshop and Gallery in a small town on Lake Michigan. This was my first experience with proprietorship, and I learned much that first season. Surprisingly, we operated in the black almost from the first.

That fall, through the generosity of Richard Thomas, head of the Metalsmithing Dept., I was admitted to the M.F.A. metalsmithing program at Cranbrook Academy of Art. Cranbrook's small, isolated community, was an utopian setting of Saarinen designed buildings and Carl Milles sculpture and fountains. It fostered an assumption of excellence, and a high energy of inwardly focused competition with self. Dealing with what you think you are, what you hope to be, were issues of great importance at that time.

The tradition of a holloware emphasis in the metalsmithing program was, for me, a good, in-depth foundation for the study of almost any other aspect of metalsmithing. If you can raise a 16 ga. sterling silver 12" disc, into a narrow-necked bottle form, you have definitely begun to learn something about metal.

One of the special rewards of my coming to Cranbrook was the opportunity to meet, and eventually marry, Mitsuko Kambe, a fellow metalsmithing student, who had come from Japan for her M.F.A.

Mitsuko and I spent one summer at the Lake Michigan gallery, and the following summer after graduation, we took up residence in Charlotte, NC, where I was hired by the University of NC to set up a jewelry and metalsmithing program and where Mitsuko later taught jewelry and enameling part-time. We would eventually spend 4 years at UNC/C, evolving a lifestyle of teaching, traveling, building our clientele for commissioned pieces, doing exhibitions, being active in the Piedmont Craftsmen, Inc., and of course, being accepted into the Society of North American Goldsmiths as professional members.

In the summer of 1974, we went to Japan to visit Mitsuko's home. We traveled to castles and temples and up Mt. Fugi, and we also studied with the master metalsmith Takashi Osuga, learning mercury gilding and a variety of Shakudo techniques. A two-day visit with Shogi Hamada at his medieval estate at Mashiko is one of our most memorable experiences.

Coming back from the Japan trip and armed with "new" centuries old techniques, we set out to explore our own design ideas. I built a closed system power venting hood for the mercury gilding process; Mitsuko perfected the patinas for Shakudo. We settled into the community, bought a home, and in April 1976, had a beautiful daughter, Anna, who is our great joy.

A vacation trip to CA last summer lead to our accepting a new teaching position in San Jose, at Evergreen Valley College. The natural beauty of the Bay Area and the dynamic San Francisco scene promises to be a stimulating new experience for both of us. With my teaching metalsmithing and sculpture full time, and Mitsuko teaching jewelry and enameling part-time, and our weekends still spent exploring the countryside, our lives are full and rewarding in our new environment.

Never again will there be a single style or philosophy of art that will exclusively dominate our culture as we have seen in the past.

The following are my thoughts on a number of important issues:

On a dominant cultural trend in America: "We are entering a new romantic era in the arts, not a sentimental return to a romanticism of the past, but sentiment based on a knowledgeable, loving awareness of the preciousness and fragility of all life on this planet."

On the future course of design in America: "Never again will there be a single style or philosophy of art that will exclusively dominate our culture as we have seen in the past. The social and technological advances in our society are gaining speed with each new discovery, which further stimulates creativity and diversity."

On the future of crafts in America: "We are on the threshold of a new renaissance in America where the precious hand-worked object of beauty will be elevated to an importance in our culture beyond anything we have seen before."

On the future of consumption in America: "The people of the United States will not curtail their desire for material possessions in the future. They will, however, demand higher quality, more uniquely individualized statements in the objects they own. This will have the effect of employing more creative energy (people), to produce fewer, but better products."

Walter Soellner, candleholder, sterling, 14" l

Walter Soellner, chalice, sterling, 11" h

On the appetite for beauty: "Beauty tends to create its own consumer. Beauty, once tasted, tends to increase its appetite in direct proportion to its rate of consumption."

On honoring distinguished American artists: "The time will soon come in America when we honor our most distinguished creative artists in a way similar to the Living National Treasures of Japan."

MITSUKO KAMBE SOELLNER
AUTOBIOGRAPHY

I was born in Komaki City and raised in Nagoya, Japan. I attended Sugiyama Girls Junior and Senior High School and went through Sugiyama Women's College. It was a pretty easy and protected life because I never went through the "examination hell" that so many students do in Japanese society. This helped create my simple, determined, optimistic attitude toward life.

Nagoya, my home town, is especially famous for enameling. I started studying enamels first, then went into metals, because I was fascinated by the beautiful colors of enamels. I joined the Enamel Group of Nagoya, and watched huge trays, dishes and bottles being made by Japanese Masters. It took a lot of time just to learn the basic skills, but I was ambitious. For two years I taught jewelry and enameling at the Nagoya Cultural Center and Y.M.C.A.

I decided then to study in America for an M.F.A. degree. I looked at many crafts books and decided to study at Cranbrook Academy of Art. It wasn't so easy to have my dream come true. First, I didn't speak or write English. All my life I didn't study hard, until I came to the U.S.A.

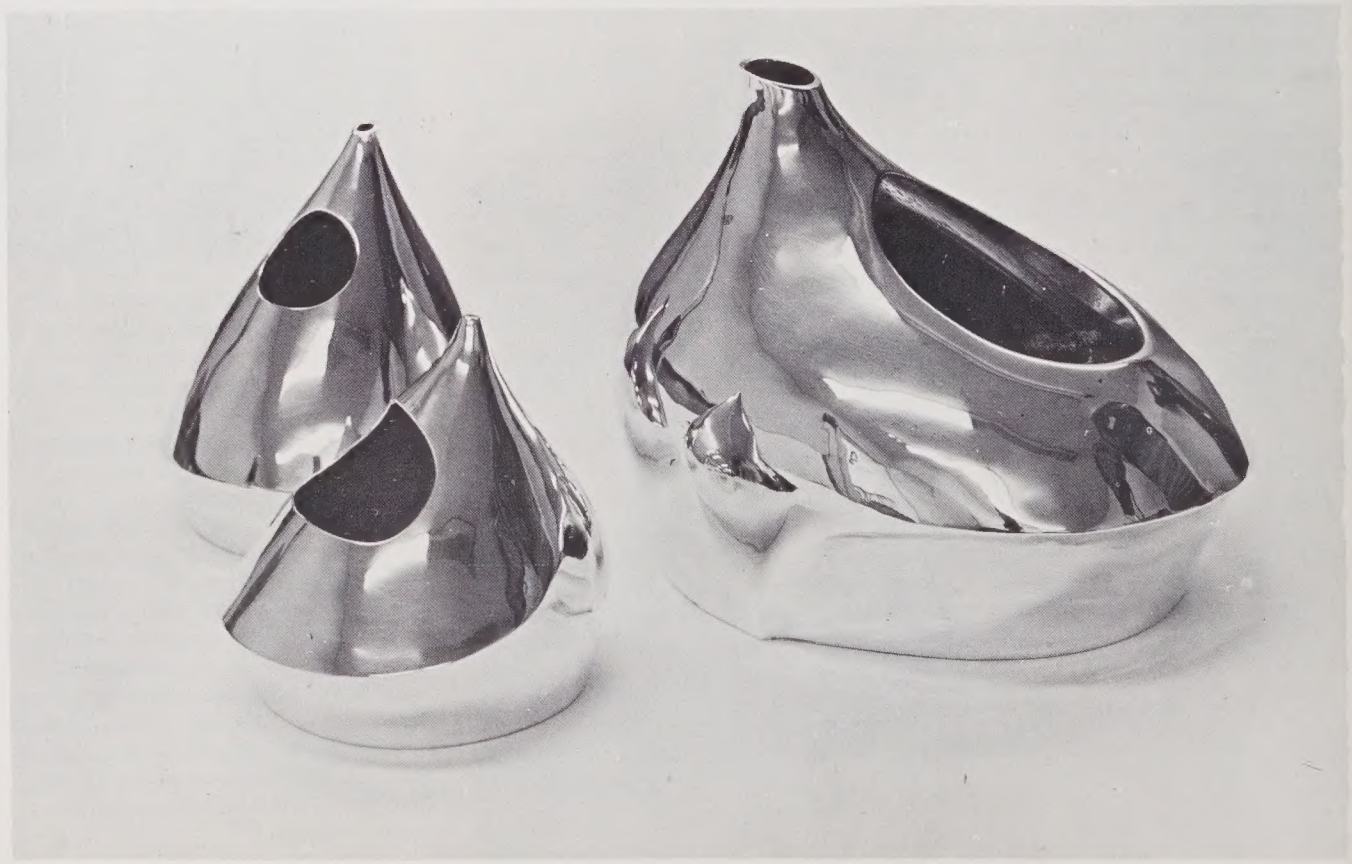
For me life at Cranbrook was most important, although very hard work. I have great respect for Richard Thomas and his way of teaching and handling students — to give them guts, and be competitive with each other. Studying with each other there worked out well for me.

In the first year at Cranbrook I got an honorable mention in the Sterling Design competition and I got a full tuition scholarship, which meant a great deal to me. The second year at Cranbrook we went to England for two weeks to visit museums and Goldsmiths Hall and art schools, and this impressed me because it showed me that I had so much to study and so far to go to be a master craftswoman.

After Cranbrook I went to Haystack School of Crafts at Deer Isle, ME, on a metals assistant scholarship under Bob Ebendorf. This meant a lot to me because I got a chance to see him work and I found out about the Society of North American Goldsmiths.

After Haystack, I went to Charlotte, NC, to marry Walter Soellner who was my classmate at Cranbrook. In the summer of 1974, Walter and I visited my folks in Japan. We studied with Mr. Takashi Osuga, a master metalsmith and president of the Japanese Metals Assn., and his son, a professor of art at the University of Fine Arts in Tokyo.

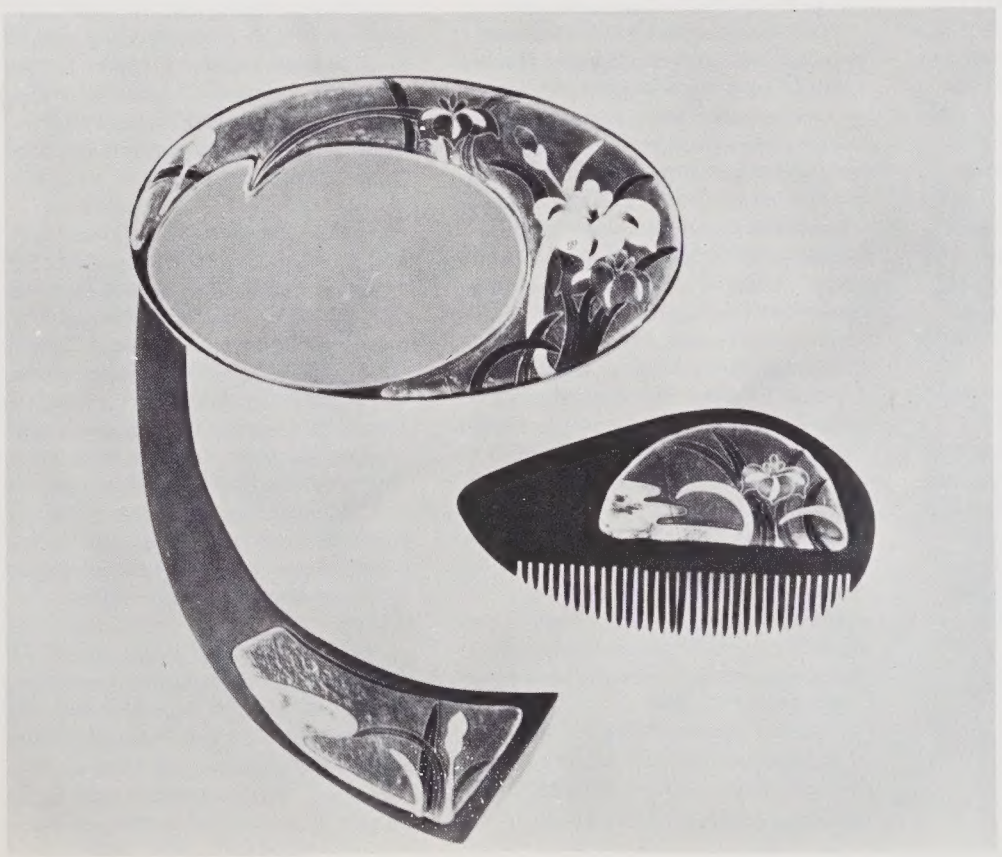
Mitsuko Kambe Soellner



Mitsuko Kambe Soellner, sugar and creamer, sterling and rosewood

At one time I really longed for the American way of learning. . . Now I feel the Japanese tradition of discipline makes a real master craftswoman.

Mitsuko Kambe Soellner, pin/pendant, sterling and enamel



Walter and Mitsuko Soellner, hand mirror and comb, enamel, copper and Shakudo

Some of the techniques we studied were Kinkeshi (gold gilding), Zougan (inlays), and Shakudo patinas. These will be featured in Oppi Untrachts' new book *Jewelry Techniques.*

Up to this time, I did everything; raising techniques, jewelry techniques, enameling techniques—but now I'm just finding out in what specific direction I want to go. Every technique, if you go into it, is deep and takes a long time to master.

At one time I really longed for the American way of learning and for me at that time it was best. Now I feel the Japanese tradition of discipline makes a real master craftswoman.

Right now I feel my metals direction is clearly in my mind. I have a very fresh feeling toward my artistic future in California. My main objective now is just to work in earnest with my designs and techniques. Ten years from now I hope to write a much more interesting addition to this autobiography.

EDITORIALS

COMMENTS
by Chuck Evans

Rather than try to respond to each of Peter Gainsbury's responses to my comments on his comments, in or out of context, I'll respond to what I perceive to be the bottom line of the Schism.

The old debate about which building the jewelry course should be taught in goes on and one. Is it a fine art, an applied art, or is it art? No one questions sculpture so let's just call it "worn sculpture". Like the fourteen foot coffee cup, God, that's sculpture until you shrink it to four inches, down past that unknown point which separates fine art design and product design.

Let's assume for a moment that all of us fine art jewelers suddenly redirected the rest of our design lives toward "producing good design for general consumption" and of course in the process being "tainted by sordid commercialism". Do you know what an impact we would have on the total commercial market, the total taste of the average citizen? Just about the size of a BB's impact on Hiroshima. One example. The flatware industries are now just beginning to be able to market the types of designs being given them in competitive "fine arts" oriented competitions in the late 1950's. What really needs to occur, in our life time, is a revolution. The flatware and jewelry industries, at a temporary loss of billions of dollars, would halt production of all garland and rosebud encrusted knife handles, colonial teapots, teardrop and flexible fish pendants and Victorian diamond encrusted finger rings. Oh yes, the diamond and gold industries would also have to stop their cash flow for a few days. Willing to make some compromise, art jewelry designers would fall into the shoes of those who had carried on the Victorian traditions and start the new day. This concept is feasible but for one thing. Is industry prepared to compromise for the investment of new tooling and initial low sales volume? Nope. I doubt it. The engine design under your car's bonnet is at least 80 years old and there simply because the industry isn't going to ash can 80 years worth (multi billion dollar investment) of machine tools! If the revolution does occur, the public will buy "fine" designed jewelry.

Having worked in a school of art, having programs in fine arts design and product design, I constantly see the problem of aesthetics being compromised by those oriented by market economics and the machine capabilities and rather than being more creative in machine tool design or marketing, it's easier to compromise the aesthetic. Again looking at the total market, what real impact in terms of revolutionary or new design have the courses set up by Manufacturing Jewelers and Silversmiths of America, Fashion Institute of Technology or the Gemological Institute of America made?

I suppose my basic point is this— fine arts programs are producing good designers and I hope they continue to be trained as artists. Art jewelry, and I'm sure you agree, is as valid as painting but we don't ask painters to work in a "paint" factory designing cute little reproductions for the mass market. We don't ask that they be educated as product designers.

One point, again assuming there wasn't a typo in your article, you say: "you DO have a public which is not as sophisticated [in design applications] as the European." If our public is so unsophisticated, your previous cry for better product designers is unwarranted, our public wouldn't know the difference. Looking at it another way, I must ask to see some evidence of European taste being more sophisticated than that across the pond. Quite frankly, and I don't mean to be nasty, but I must share a theory I've had for several years. *The Circle of Design Theory* goes this way. Make a study of exhibitions held in this country, the styles, trends, materials, etc., during the mid to late 1960's. The bulk of this work was created by the fine arts oriented jewelers and metalsmiths. Now in the late 1970's, make a close study of European production work and you might see what I see.

Peter, I appreciate your sincere interest in our welfare, but we don't need anymore welfare. You're looking on the wrong side of the pond!

EDITOR'S NOTE: Because of the variety and nature of the Letters-to-the-Editor, SNAG and the Goldsmiths Journal cannot verify or be responsible for the materials these letters may contain. It is therefore suggested that you carefully analyze and verify all information herein. We shall consider publishing responsible letters which refute any information we publish.

Dear Editor,

Professional — is it only a hollow title?

Because of SNAG pro-members availability and known quality of work, we found it easy to dream up a show on a shoe-string. The first canvas was netted over 88% positive response, that is, those members agreeing to participate in "American Goldsmiths— Now". With assurances that a place could be secured, display cases borrowed and sufficient money to open promised by Washington University's Fine Art School, we were in full swing — or so we thought.

Catalogs? Well, we could do without, yet still unanticipated costs kept creeping in. With sighs of relief and armfuls of appreciation, we welcomed Gary Hansen's offer of financial assistance. Now certainly, all major factors had been conquered and the first national, contemporary metals show in St. Louis was under way!

As — tis true — bliss resides in ignorance. Deadline for entries came and went, as we eagerly awaited their arrival — and awaited — and awaited. Those responsible 30% who sent their pieces on time, we thank you. The remaining 70% received reminder letters again and we scurried into anticipation. Surely they would be coming soon! Second deadline arrived with only another 20% of promised entries drizzling in. However, half a show was better than no show at all at this point, so we buttressed ourselves and with a few mail days remaining, waited.

More parcels did come, along with a flood of phone calls from members alerting us of late shipment. The phoning helped a lot. Insurance lists, display cases, space, opening arrangements and announcements, all had to be taken care of in record short notice. Some burned midnight oil the night before opening, but alas, the show was mounted in time.

A review is elsewhere in this issue, but I would like to express a few comments of my own. Many pro-members did not honor their pledges to send fresh, never before exhibited work. There were old containers, flatwear, ashtrays, objects d'art, and neckpieces. Some, either in honesty or ignorance, even sent a catalog picture of their pins (fresh?!). Those of you who worked diligently and submitted new pieces should be insulted by those who only gave a half-hearted effort. I, myself, was disappointed. We had too many "thens" in a "now" show!

Well, show's over, and one way or another, we are glad St. Louis finally became the site of a North American Metalsmithing Exhibition. The errors we committed are for us, and you, to learn from.

Heikki Seppa

Dear Editor,
(An open letter to SNAG, concerning the Gold Journal)

I feel contemporary metal work is one of the most fertile arts today. I appreciate the need for a magazine dealing with the gold and silversmithing art. Unfortunately, the *Goldsmith Journal* is, I feel, falling short of fulfilling that need.

My suggestions to help escalate the journal out of its present attitude would be the following:

—Center the articles on the page (the 3 in. upper margin and dark black line with a ¼ in. lower margin is a constant distraction)

—If autobiographies are continued to be used precede them with background information on that person. Possibly edit the text to eliminate the abundant and useless rhetoric (presently they read like a small town rambling at random column).

—The journal is dealing with visual art, I therefore feel the photographs should be of a higher quality. They should be given adequate space and size on the page, not squeezed in the margins.

—Some color photographs (where warranted) would be a big plus to the publication. I understand the cost is more but personally I will pay more for a quality publication.

—Possibly the journal should be handled by a commercial publisher with S.N.A.G. overseeing the content (a suggestion I head from J. ——— and agree with).

The only publication that I am aware of in metal work that treats the subject well is *Gold and Silber* magazine. I believe that with a little sensitivity the journal could fill that gap in periodicals for goldsmiths. I would like to see the journal have the same high level of craftsmanship that is exhibited in the art of American metalsmiths.

Jon Bergstresser
U. of Washington (Seattle)

Dear Editor,

I would be interested to know if any members have developed technique and equipment suitable for die-stamping shapes out of sheet that would be applicable to and within the economic grasp of the normal designer-craftsman shop? Any information the membership at large might have relating to this would be greatly appreciated.

Santokh Singh
Singh Jewelry, 447 S.W. 2nd St.,
Lake Oswego, OR 97034

Dear Editor,

"European Jeweller" is a monthly journal which can be obtained from the following address: Ruhle-Diebener-Verlag, GmbH & Co. KG, 7000 Stuttgart 70, Postfach 250, Wolfschlugener Strasze 5a, Germany.

It costs 94 DM per year for a subscription (by which it is sent surface mail to the subscriber).

Although each issue includes a number of good photographs of interesting pieces, the text is in German which limits its readability for those who do not know the language! However, very brief English translations of the major articles are also included with overseas subscriptions.

Beth Hatton, Librarian
Resource Centre
Crafts Council of Australia

Dear Editor,

I am interested in coming to the United States during the upcoming year and conducting workshops/lectures on the coloring of the refractory metals Titanium, Columbium and Tantalum. As you know, this metal coloring technique is being increasingly used by our British designers. I have the necessary equipment and can supply information concerning the sources for these metals.

Terms and dates of these proposed workshops/lectures are flexible as long as interested schools, individuals, and businesses write me well in advance.

Jim Brent Ward
273 Fulham Road
London, SW6, England

Dear Editor,

Concerning subsidizing the student members of SNAG. The annual meeting of SNAG in St. Louis witnessed some recurring signs of bygone times which lead to the total ruination and choking of the society.

It was at the Bromwoods Conference in 1974 where a couple of dozen clearly thinking members saw the danger of being a "goodbody" to anyone who displayed some interest in the society. At that same time it was resolved, that in principle, the society has to see to it that it is strong, solvent and in the best internal order before it will expend any energy or money to outsiders or partly so, i.e. students and other groups having little or no active part in the society.

Subsidizing memberships of this sort seems on the surface as a far-sighted, grant goal, and altruism is a popular line to take, but in the closer analysis it will translate into irrational selfishness.

If, on the other hand, we wanted to tend to first things first and truly be rationally selfish, as we should, we would have to turn the tables and suggest that the above mentioned groups subsidize the society — because the value thus generated is going to benefit those who eventually will inherit the good which the society will produce. By irrational altruism we are on the path to surrender greater value for a much lesser one.

The American Goldsmiths need SNAG more than ever before. There are a whole lot more important things for us to do than to count the heads of "would be members." Let's count the ones we have and use the society to upgrade the lives of its present members.

The health of SNAG is the first thing to nurse; that, in turn, will produce growth naturally.

Heikki Seppa

Dear Editor,

. . . please add a note to my technical paper that my research (concerning this paper) is an ongoing process and I would be interested in hearing from other metalsmiths re: their problems and solutions related to occupational health hazards!

Linda Weiss

(EDITOR'S NOTE: The Linda Weiss technical paper was distributed at the SNAG Conference in St. Louis and will appear in issue number 20 of Goldsmiths Journal.)

ORGANIZATIONAL NEWS

SNAG/EUROPEAN EXHIBIT SELECTED

by Tom Markusen

On May 13, the committee for the selection of pro-members to participate in the European Exhibition met and selected 41 metalsmiths from the 70 members submitting. The panel members were: Paul Smith, director of the Museum of Contemporary Crafts in New York City; Albert Paley, metalsmith; and Ronald Hayes Pearson, metalsmith.

The panel concluded that because this is the first group exhibition of the Society of North American Goldsmiths to be shown in Europe, it should represent the strongest, most mature visual statements at this time, as well as being technically sound.

To the people selected, the panel urged that wherever possible two or three of the six requested works for the exhibit represent the pieces shown in the slide screening. These pieces will be sent the beginning of September for final selection by Dr. Fritz Falk, director of the Schmuckmuseum Pforzheim.

The pro-members selected were: Glenda Arentzen, James Bennett, Robert Ebendorf, Alma Eikerman, Chuck Evans, Fred Fenster, Arline Fisch, Jacqueline Fossee, Nilda Getty, Gary Griffin, William Harper, Richard Helzer, Mary Lee Hu, David Keens, Claudia Kuehnl, Leslie Leupp, Marcia Lewis, Val Link, Richard Mafong, Thomas Markusen, John Marshall, Eric Martin, Kurt Matzdorf, Richard Mawdsley, James Meyer, Walter Morris, Eleanor Moty, Paulette Myers, Albert Paley, Gene Pijanowski, Hiroko Pijanowski, David Pimental, Hal Ross, John Satterfield, Mary Ann Scherr, Vickie Sedman, Heikki Seppa, Helen Shirk, Toni Snyder, Roger Tawa, and Lynda Watson.

The Minnesota Museum of Art in St. Paul has invited the Society to show the European Exhibit in Oct. and Nov. 1978 before it travels to Germany. The membership voted to accept the invitation at the annual meeting. The museum will also assist in packaging the work for travel.

To date Dr. Falk has confirmed the exhibit as follows: Pforzheim—March 3-April 16, 1979; Hanau—April and May 1979; Schwabisch Gmund—June and July 1979. To be confirmed includes: Bellerive (Zurich, Switzerland), Sterckshof (Belguim), Boymans (Holland), Rotterdam and/or Zonnenhof, Goldsmiths Hall (London).

We have received confirmation from the NEA that the Society has been given a $5000 exhibition grant. It will cover the costs of the selection process, the crating of the work, the insurance and the shipping costs to Pforzheim.

Sandy Zilker will be documenting all the pieces for the SNAG Audio Visual Library and we hope to make the set available for rental and purchase.

I would like to thank all of you for supporting this project and will be notifying the membership as further details are confirmed.

MEMBERS' NEWS

Linda Weiss, Alan Revere and Doug Steakley have work in the California Metals Invitational.

Some SNAG members who participated in the Craft Art and Religion Exhibition of American Crafts, Vatican Museum, Rome, are: Hans Christensen, Fred Fenster, Arline M. Fisch, William Harper, Mary Lee Hu, Mark Baldridge, Thomas Markusen, John C. Marshall, Kurt J. Matzdorf, Richard Mawdsley, Albert Paley, Mary Ann Scherr, and June Schwarcz.

Pat Garrett participated in a two-person show at Gallery One in Ann Arbor, MI. Using her own photos, Pat participated in a group photography show at Wallnuts Gallery in Philadelphia. She exhibited in the Winter Market in Baltimore. Pat will be having a one-woman show at the Plains Art Museum, Moorhead, MN.

Pamela Allman and Pat Garrett received awards for excellence at the 1978 Flint Art Fair.

Drewry Hanes has been elected to the Board of Trustees at Haystack Mountain School of Crafts in ME.

Pahaka was selected for a show, "Crafts Now - 1978", at the Coos Art Museum, Coos Bay, OR, held in July 1978. She will also be in "The Philadelphia Show", Nov. 16-19.

Al Ching, Arline Fisch, David LaPlantz, Marcia Lewis, Marc David Paisin, Al Pine, Merry Renk, Florence Resnikoff, Helen Shirk, Douglas Steakley and Lynda Watson exhibited their work in the 1st Invitational Jewelry Exhibition, April 2-21, at the California State University at Fresno Art Gallery.

Thomas Reardon exhibited fine enamels set in gold and silver at the Elements Gallery, May 23-June 24.

Ellen Reiken, Craftsman-in-Residence, demonstrated the technique used in producing multiple editions at Renwick.

Alan Revere won a prize in "Kontraste," a touring West German competition for gold and ivory jewelry. He also had a one-man show in May and June at the Horizon Gallery in Mill Valley, CA.

Lois Betteridge was written up in the April 1978 issue of Craftsman magazine.

Jan Brooks Loyd was accepted as an exhibiting member in Piedmont Craftsmen, Inc.

Bob Schroeder had an exhibit on metal objects June 12-July 9, at the Commons, Columbus, IN.

Kim Bass, Charlene Modena, June Schwarcz and Mitsuko Soellner exhibited on June 21-July 21, with the Northern California Enamel Guild at Valley Art Gallery, Walnut Creek, CA.

Glenda Arentzen, Ross Coppelman, Jaclyn Davidson, Pahuka and other SNAG members were accepted to Rhinebeck (Northeast Craft Fair).

Debra Aguado, Glenda Arentzen, Pat Garret, Gayle Saunders, Pahuka, Ginny Whitney and other SNAG members all donated a piece of art work for the "Thirteen Collection" auction to help support public television station 13 in New York City.

Bill Harper held a workshop in San Francisco on Aug. 16, 17, 18. He also held a slide-lecture program on Aug. 22 in North Hollywood, and on Aug. 21-25 he held another workshop in Los Angeles.

Pamela Harlow won "Best of Show" in Enamels '78, May 1978, for a group of 5 wall pieces.

Pat Gavin has been elected President of the Texas Designer/Craftsmen for '78-'79 and presented a slide lecture on Contemporary Holloware and Jewelry on June 20 at the Witte Museum, San Antonio, TX.

SNAG BOOK CLUB PERSONNEL TRANSITION

by Betsy Douglas

To All Members of SNAG:

I have taken on the responsibility of the SNAG Book Department from Hannelore Gabriel. Please note new address for future reference. Send Book Dept. orders to: Betsy Douglas, SNAG Book Dept., 4835 E. Cheryl Drive, Paradise Valley, AZ 85253; phone: 602/991-1182.

Hannelore has done an excellent job for the past two years. I am very pleased to say that she will continue to handle the German publications, while I will keep up to date on the United States, British, and other European books.

SNAG is a worthwhile organization and I am pleased to be able to support it by running the Book Dept. I'll try to offer personal attention to your needs and respond promptly to your orders.

Now, here is how you can help me. I'm asking all members of SNAG to inform me of any new publications or material that would be of interest to our organization. If you have specific information about publications from Great Britain and other European countries, please share your knowledge with me by dropping me a line.

Hannelore tells me that books ordered from Germany take at least six weeks, so please understand such delays.

A current book list will be printed in every other issue of the Goldsmith's Journal. I will make an effort to keep this updated on availability and price. I'm looking forward to hearing from you.

SNAG ELECTION RESULTS

Ballots have been tabulated in the SNAG election and the following people have been elected:

Mary Hu, President; Tom Markusen, Vice-President; William Neuman, Secretary/Treasurer; Sandi Zilker, Board of Trustees.

JEAN DELIUS
August 1924-June 1978

by Tom Markusen

It is unusual to have the opportunity to know and work with someone who is dedicated, dynamic and sincere in what they are doing: educating and promoting a needing society to the quality of life through "crafts." We had this opportunity. Jean Delius' enthusiasms and sparkle touched the lives of hundreds in the craft community of Oswego, Buffalo, N.Y. State, the Northeast U.S., and North America.

Jean was an associate professor of art with S.U.N.Y. at Oswego, teaching jewelry and metalsmithing for 10 years. She was an associate member of SNAG, a co-author of *Jewelry Making, An Illustrated Guide to Techniques,* as well as an outstanding metal instructor.

As a member of the ACC and WCC, she had served in the founding days as a supporting craftsperson and later became a Craftsmen Trustee in 1970-73, and has been an Emeritus Trustee since 1976. Her guidance and foresight were evident in the development of the Northeast Crafts Fair at Mt. Snow and Bennington, VT, and then instrumental in its move to Rheinbeck, NY.

In NY state her loss will be the greatest. She was presently a member of the Board of Directors of N.Y. State Craftsmen and was coordinating its 25th anniversary; Ithaca Craft Fair. Jean had managed the fair several times and had been honored as its "Featured Craftsman" in 1968. In the twenty-four year life of N.Y.S.C., she had served on the Board of Directors for three terms and had also been its president; The First American Congress on Crafts was conceived and directed by Jean in 1977.

In Buffalo, "The Buffalo Craftsmen" organization is another of her accomplishments to assist crafts and craftspeople to establish their positions in contemporary society.

Jean was a very unique person, and with a handful of people like herself, crafts in general and metal more specifically, have been elevated to its present Renaissance. Jean Delius had the vision for today and tomorrow.

NEW MEMBERS

We wish to congratulate the following new PRO MEMBERS:

Garret DeRuiter, Charleston, IL
Gary Nemchock, Lawrence, KS
Kelly Morris, Ft. Atkinson, WI
Randall Gunther, Toronto, Canada
Pamela Hassler, Memphis, TN
Karrie Adell, Upper Saddle River, NJ
Zella Marggarf, Los Angeles, CA
Vickie Sedman, Elkins Park, PA

We would also like to welcome the following new members:

ASSOCIATE MEMBERS:
Olive Craig, Brimley, MI
Michel Alain Forgues, St. Lazare, Quebec
Rebecca Iobst, Washington, DC
Sandra Hayner, Hillsdale, NY
Stuart Golder, Stout, OH
Julie Gensley, York, PA
Margy Brown, Santa Barbara, CA
John F. Craig, Jr., Seattle, WA
Ramona Solberg, Seattle, WA
Charles H. Frank, Buffalo, NY
Cecil Jospe, London, England
Dona Z. Meilach, San Diego, CA
Edith Hempel, Houston, TX
Richard B. Marcusen, Prescott, AZ
Randy Stromsoe, Encino, CA
Linda Sancier, Essex, CT
Ona Z. Morkunas, Chicago, IL
Joseph P. McCarty, Eau Claire, WI
Joyce T. Macrorie, Sante Fe, NM
Roger Phillips, Larchmont, NY
Mildred Hogg, Marquette, MI
Gifford Beave Noland, St. Louis, MO
Judith Frosh, Bethesda, MD
Amitai Kav, Jerusalem, Israel
Helen Neuhard, State College, PA
Francis Foster, Richmond, VA
Ruth Neufeld, Waterloo, Ontario
Reeve I. Perkins, Toronto, Canada
Dorothea Hovius, Falmouth, MA
Sylvia Falkove, Los Angeles, CA
Daniella Kerner, Melrose Park, PA
Fred Zutanern, Rogers,AR
Timothy Fidge, Palo Alto, CA
Marilyn Till, Malvern, PA
Lynn Duggan, Rochester, NY
Rio Grande Jewelers Supply, Albuquerque, NM
Carol A. Hearty, Brookline, MA
Terry Leclerc, Vancouver, Canada
Valeria Wai-Fong Chen, Madison, WI
Donna E. Shimazu, Honolulu, HI

STUDENT MEMBERS:
Mary Beth Canale, Binghamton, NY
Nancy Parsons, Providence, RI
Don Kern, New Paltz, NY
Bob Coogan, Bloomfield Hills, MI
Kenneth E. Stevens, Bloomfield Hills, MI
Paul Huntoon, Cerritos, CA
Cheryl Dunshee, Holt, MI
Rachel Horne, Wolfe Island, Ontario
Tracey Nicholas, Detroit, MI
Bonnie Gwaltney, Durango, CO
Mary Lou Montagna, Plymouth, MA
Juliann Weber, Chagrin Falls, OH
Blanche G. Greenberg, Soquel, CA
Nancy Blechman, Lansing, MI
Leslie Sims, Tucson, AZ
Dorothy Drees, Lancaster, PA
Ta Ta Chook (AKA)B. Tarcher, Santa Cruz, CA
Lucinda Brogden, Madison, WI
David Tisdale, Davis, CA
Sally A. Connors, Fairport, NY
Terry Gelenian, Milwaukee, WI
Angelica Leahy, Houston, TX
Jill Meyers, Pittsburgh, PA
Jan Ferris, Lighthouse Pt., FL
Lani Warren, Honolulu, HI
Karen Ehrhardt, Oakland, CA
Susan K. Hunt, Bloomington, IN
Brenda Schlegel, Charlottesville, VA
Beverly Palusky, Deansboro, NY
William Strickland, Johnson City, TN
Shirley Fader, Dartmouth, Nova Scotia, Canada
Dawn Nehis, Apache Junction, AZ
John Biazo, Tucson, AZ
Udmund Curtis Dahle, New Paltz, NY
Marsha Malinowski, Norwich, CT
Jack Fix, Groton Long Point, CT
Donna Detraglia, Barnveld, NY
Mary Goldman, Rochester, NY
Marilyn Cohn, Madison, WI
Elisa Ortolani, Oakland, NJ
Cynthia Eid, Madison, WI
Nicholas Moon, St. Louis, MO
Kathleen Doyle, Carbondale, IL
Aletha Biederman-Weins, Concord, CA

LIBRARY MEMBERS:
Western Australian Institute of Technology of South Bentley, Western Australia
Laguna Beach School of Art Library, Laguna Beach, CA
New Brunswick Craft School, Frederiction, New Brunswick, Canada
Newcastle College of Advanced Education, Waratah, Australia

SNAG BOOK DEPARTMENT REPORT

by Hannelore Gabriel

In addition to the books shown at the display of the book department at this year's conference, there were also a number of different magazines to be seen. Some generous publishers had sent us a stack for pick-up. European Jeweler suggested to send every member a copy of their magazine.

Book orders and sales were like gang busters. With about the same attendance at last year's conference, 135 books were ordered or sold, 4 times as many as last year. This might have been for the following reasons:

a) Metalsmiths are more intellectual (who knows?).
b) Metalsmiths are wealthier (sure hope so).
c) Conferees were so elated that only after coming home they realized they should have spent their money on the overdue refiners bill (possible).
d) Or did the 30% do it (probably).

Special thanks go to Janat Vanek and Vernon Theiss who assisted with enthusiasm and muscle to collect books and help with the display.

For your next book orders, please note that the book department is changing hands, at least where American books are concerned. Betsy Douglas, 4835 E. Cheryl Dr., Paradise Valley, AZ 85253, will handle books from American publishers.

For the future, we hope to be able to list more books from other countries, like England, and I will do some more research to find a list of German textbooks.

As always, both Betsy and I would appreciate any help for finding new books that should be listed or old books that we have failed to list.

FEATURE ARTICLES

GOLD RUSH

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"Element No. 79 heats up"

As any goldbug knows, booms are born of gloom. That was certainly the case in 1977, as slumping stock markets and the slide of the U.S. dollar sent some seared investors around the world fleeing to that traditional haven of professional pessimists, No. 79 on the periodic table of the elements. From $103 per oz. in August 1976, gold has steadily risen on the world's money markets, and last week reached $176.63 in Zurich. There is an excellent chance that during 1978 the price for gold will surpass the record $197.50 achieved in 1974.

One important reason for gold's renewed luster is that Americans are now shining up to gold. At the end of 1974, Washington lifted a 41-year ban on private American ownership of gold bullion, bars and coins. Anticipating heavy American purchases, foreign speculators bid up the price of gold during 1974. Initially, U.S. investors yawned at the idea of buying gold, and the price collapsed. But during 1977 the long-awaited demand from American investors finally began to emerge.

But not in the purchase of bars; most Americans who want to fondle their gold still buy jewelry or such coins as the South African Krugerrand. Many, many other Americans prefer to trade in gold at one remove, through commodities markets. There goldbugs can buy or sell contracts for the future delivery of gold without ever seeing the metal. During 1977 the theoretical value of gold futures traded on the Commodity Exchange (Comex) in Manhattan soared to $15.0 billion, more than doubling the previous year's total and dwarfing the $7.6 billion value of the gold that physically changed hands on all the world's markets.

As always, most bargains for actual delivery of metal are struck in Zurich, where the legendary gnomes (a name the secretive currency traders of the major Swiss banks have come to relish) telephone one another every day to set a price for the metal. In times past, their decisions reflected only the demand in Switzerland and, to a lesser extent, in London, Europe's other principal gold-trading center. Now they must keep an eye on the psychological effect of gold prices on the futures market as well.

Though Americans are feverish futures traders, the biggest source of individual demand for actual gold, not surprisingly, is the petro-belt of the Middle East. Awash in dollars that during 1977 lost far more in foreign exchange value than they earned in bank interest, oil sheiks have been swapping greenbacks for gold bricks and shipping out ingots from Zurich to the Middle East in chartered planes. Middle Easterners who cannot afford to buy ingots are, like Americans, developing a pronounced taste for gold jewelry. In the main bazaar of Tehran, more than 100 jewelry shops now choke a neighborhood that three years ago had only a handful of jewelry stores clustered on a single street; they sell jewelery manufactured by Italian and Greek artisans from ingots bought in Zurich.

The collapse of the Bretton Woods international monetary system in 1971 means that the value of a nation's currency has almost totally been divorced from the quantity of gold that the country keeps in its vaults. As a result, the world's central banks now buy gold only rarely. Yet hard as several successive U.S. Administrations have tried to break the link between gold and the dollar, it still seems to exist, although in a reversed way; on certain days last month, the price of gold went up almost exactly as much as the price of the dollar, in terms of other currencies, declined.

$5,000 BED BY JOAO ISABEL & THOMAS MARKUSEN

by Debra Rapoport

Thomas Markusen, metalsmith, and Joao Isabel, brass bedmaker, exhibited their first collaborative work, an individually designed brass and forged iron bed that will retail for $5,000 at the Sixth International Craft Show, April 6-9, at the New York Coliseum.

During the past year, through the suggestion of Harry Dennis, Executive Director of New York State Craftsmen, Inc., Thomas Markusen and Joao Isabel met and decided to work together on their first cooperative effort. With Isabel's feeling for craftsmanship and Markusen's ability to experiment, they worked on designing this bed. The bed is made of forged iron and seamless extruded brass. The direct use of and response to the materials, the rich color of brass and iron and the textural detailing are elements that make this bed unique. The concept of the bed has been expanded to one of monumental sculpture as a personal environment.

Several years ago, Markusen turned from working in wood to forging in iron when he went to teach in the Metal Design program at the State University of Brockport near Rochester. While experimenting with brass, copper, bronze and iron, he designed and fabricated a series of architectural screens and rural mailboxes.

Joao Isabel came from Portugal to New York about the same time with the intention of practicing law. Since his law degree was not valid in the United States, he pursued his interest in the brass bed tradition of the 1920's and 30's. He started a company, Joao Isabel, Inc., which revived the forgotten art of brass bedmaking. He has chosen to work in brass because of its beauty, versatility and durability. In addition to a popular commercial line, he and his company are producing one-of-a-kind beds. The initial creative effort of Markusen and Isabel is not to be missed.

Bed, Brass and Iron, 60" w, 97" h., 80" l.

MEMBERSHIP APPLICATION FORM — Complete form (or Xerox copy) and mail to: SNAG, 591 Washington St., Wellesley, MA 02181.

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Check one and include check, made payable to SNAG (DO NOT include check if applying for pro-membership). To join SNAG it is not necessary to be a resident of North America (except as a Pro-Member).

[ ] $15—Student Membership (NOTE: Student members must state school attending and degree sought.)
[ ] $15—Library Membership (must be mailed to the Library)
[ ] $30—Associate Membership
[ ] $50-$100—Pro-Membership (depending on salary)

NOTE: If you would like to join SNAG as a pro-member, you must send 20 slides of your work in a plastic file folio along with your professional resume. Make sure your name is in or on slide folio and slides are originals or high quality duplicates since they shall become part of the SNAG Audio-Visual Library (if accepted as a pro-member). Pro-membership is juried.Criteria for judgment is (1) A firm commitment to the field of metalsmithing; (2) Evidence of high quality and design, creative ability, and technical competence; (3) Continuing active participation. Membership Committee consists of Alma Eikerman, Glenda Arentzen, Phillip Fike, Kurt Matzdorf, and Heikki Seppa. Deadlines for pro-membership jurying are March 1 and September 1.

SPECIAL MAILING FORM: Overseas members MUST PAY additional postage to defray costs. Check appropriate box and include check with membership form.

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Deadline dates for submitted material will be 30 days prior to issue date. Projected issue dates are: Feb. 1, Apr. 1, June 1, Aug. 1, Oct. 1, and Dec. 1.

If you do not receive GOLDSMITHS JOURNAL within 25 days of the issue date (and if you are a member), please write to the Editor. GOLDSMITHS JOURNAL was partially initiated by a grant from the Crafts Program of the National Endowment for the Arts, to whom we are grateful.

GOLDSMITHS JOURNAL assumes no responsibility for any products, sources, exhibits, information, etc., that is printed because of the diverse nature of our sources.

JOURNAL NOTICES

**REPORTERS WANTED—If you are attending or hosting an exhibit, conference, lecture, etc., and would like to provide the JOURNAL with relevant information, please write us. We constantly need your assistance in collecting information.

**COMPLIMENTARY COPY—If you know of metal/jewelry people who might be interested in receiving one free issue of GOLDSMITHS JOURNAL, simply forward their name, address and zip code to the Editor.

*NOTE—During vacation periods, including summer, address GOLDSMITHS JOURNAL correspondence to Mark Baldridge, 1600 Otterdale Rd., Midlothian, VA 23113, and NOT to Longwood College.

**MOVING?—To insure continued subscription to the JOURNAL, notify the Boston SNAG office of any change of address at least three weeks prior to your move. Remember the JOURNAL is mailed bulk-rate and therefore is NOT FORWARDED.

STAFF

Editor/Mark Baldridge
Assistant Editor/Lynda Baldridge
Student Assistant/Mary Fore
Legal Staff/Alan Kaufman
Final Typist/Patricia Motley
Book Review/Chuck Evans, Marcia Lewis

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**NEEDED—People to write small articles and reviews. If you have a special and/or interesting subject or specialty, please write GOLDSMITHS JOURNAL so that other members can share the benefits of your knowledge. We also need information, sources, helpful hints, etc.

If you know of, or have on your staff, a talented art historian who would like to write metalsmithing/jewelry articles or reviews, please encourage them to do so. Also, please give us their names and addresses and we'll contact them. Thank you!

EARLY JOURNAL REPRINTS NOW AVAILABLE

BACK ISSUES—Many people have requested back issues of the Newsletter, Golddust (the beginnings of the Journal) and the Journal. Issue 1 is dated August 1975 and is composed of 6 pages. Subsequent issues are bi-monthly and slowly increase in size until Issue 18, dated June 1978, containing 48 pages. Issues 1-8 cost $1.50 each; issues 9-10 cost $2 each; issues 11-18 cost $3 each. Reprints are only available to members. Send appropriate order and check (made payable to SNAG) to Mark Baldridge, Longwood College, Farmville, VA 23901.

CORRECTION: We incorrectly spelled Barbara W. Stanger's name under New Members in Issue 18.

TABLE OF CONTENTS PAGE

Reviews (Exhibitions)
National Metalsmiths Invitational by B. Ward 2
6th National Pearl Contest by M. Azama 3
Enamels '78 by A. Bushart. . . . 4
Ronald Pearson by M. Monroe. 4
1st International Shippo Exhibition by K. Whitcomb . . 5
Creative Crafts Council 13th Biennial by G. Raber 6
Alan Revere by L. Weiss 6
Patterns in Silver & Gold by Pahaka 7
Contemporary English Jewelers by W. Soellner 8
Oneonta Invitational by D. Johnson 10
Duo by A. Schwed 11
Pat Garrett by D. Lamming . . 11
Sterling Dazzles by M. Kessler 12
American Goldsmiths Now by T. Callahan 13
Reviews (Conferences)
SNAG/St. Louis/Viewpoint 1 by B. Bernstein 13
SNAG/St. Louis Panel 15
Goldsmith Business by M. Scherr 15
Free-Lance Designing by I. Ross 16
Marketing Challenge by R. Gillespie 16
Aaron Faber Gallery by E. Faber..... 17
SNAG/St. Louis/Viewpoint 2 by A. Taussig 18
Crafts Retailers by C. Kriegman..... 20
Japanese Excursion by K. Whitcomb 20
Technical Information **21**
Aluminum TIG Welding by M. Lewis 20A
Information **22**
Films & Slides 22
Publications 22
Upcoming Events..... **26**
Exhibitions 26
Workshops 27
Opportunities **27**
Exhibition Opportunities 27
People
R. Morris 28
W. Soellner 30
M. Kambe Soellner..... 32
Editorials **34**
Organizational News **36**
Feature Articles..... **38**